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JUNE 28 - JULY 1, 1973

GOLDEN AGE COMIC STRIPS *are back, in a weekly* ADVENTURE *newspaper!*

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The following issues of GOLDEN FUNNIES are now available and ready for mailing.

Number 1, 2, 3, 4, 5, 6, 7,

IMPORTANT!

RB&CC #101

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR !

REGULAR CLASSIFIED ADS: may contain written or typed words, hand lettering or drawings. These are reduced to ¼ their original size (small but still readable). In other words, a full page ad (when submitted in this manner) would occupy ¼ of a page when printed in the RB&CC. MINIMUM: 5 lines! They should be typed (if possible) on 8½x11" white paper in dark typewriter print. Leave a normal margin on all pages. RATE IS $4.50 per page. Smaller classified ads are 10¢ per 7 inch typed line.

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SPECIAL ADVERTISEMENTS: may contain artwork and/or hand lettering. These ads occupy a full page when printed in the RB&CC. They may be prepared on 8½x11" (the printed size) or on larger sheets to be reduced down to 8½x11" RATE: $15.00 per page

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECIEVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION!! SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - Miami, Fla. 33157

CIRCULATION: 2250 PER ISSUE

SINGLE COPY: $1.00 ($1.25 BY FIRST CLASS, $1.50 BY AIR MAIL)

SUBSCRIPTION RATES TO THE ROCKET'S BLAST - COMICOLLECTOR:

3RD CLASS: 4 issues $3.50, 8 for $6.00, 12 for $8.50, 18 for $11.75
FIRST CLASS: 4 issues $4.50, 8 for $8.00, 12 for $13.50, 18 for $18.25
AIR MAIL: 4 issues $6.50, 8 for $11.00, 12 for $17.50, 18 for $22.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you recieved.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.25 EACH FROM THE S.F.C.A.:

#'s: 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 80, 90, 93-95, 97-100

THE ROCKET'S BLAST - COMICOLLECTOR is published on a monthly basis by THE S.F.C.A., 9875 S.W. 212 St., Miami, Fla. 33157. EDITOR & PUBLISHER: GORDON B. LOVE ASSISTANT EDITOR: JIM VAN HISE.

Contributions are always welcomed, but bear in mind that we are basically a non-profit organization. Artists should send in samples of their work, but unless you have had some kind of experience, please don't send any. We are especially interested in good, well-written, well-researched articles.

"NOTICE" = ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - JUNE 27, AUGUST 4

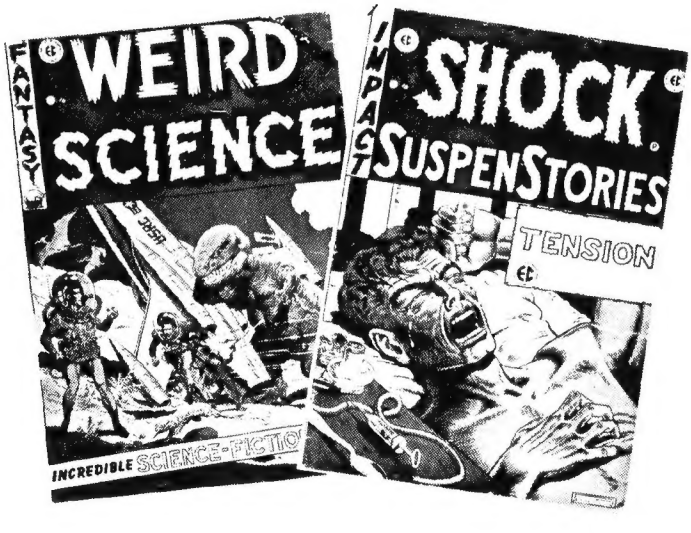
THE ULTIMATE EC MAGAZINE,

"SQUA TRONT"

A 2nd edition of SQUA TRONT #4 (considered by most fans as the best single EC fanzine ever published) will be issued around the 1st of August. A partial list of its contents: FOUR full color covers from paintings by GRAHAM INGLES, KENNETH SMITH VAUGHN BODE, and HARVEY KURTZMAN.
Staggered inside blue screen covers by KENNETH SMITH, ROY KRENKEL, REED CRANDALL, & ROBERT KLINE.
21 page article on HARVEY KURTZMAN with 15 pages of unpublished artwork, ranging from EC to HUMBUG to PLAYBOY.
"DAYS OF WINE AND FLEAGLES" by Nick Meglin, the continuing story of the fleagle gang back in the EC days.
Unpublished WEIRD FANTASY cover by AL WILLIAMSON.
"CHILD OF TOMORROW" by REED CRANDALL. 15 pages of unpublished EC artwork for what was intended to be the EC 3-D science fiction comic.
"SLAVE SHIP". Unpublished EC strip by KRIGSTEIN.
SIX page interview with Johnny Craig by Roger Hill.
Five pages of excellent GEORGE EVANS artwork from the 50's.
14 page article, "THE EC FAMILY", reprints all of the EC FAN ADDICT BULLETINS.
THE FRAZETTA COLLECTOR, 8 pages of special Frazetta artwork, including the redone CONAN THE ADVENTURER cover painting.
All that plus regular features and other unpublished artwork by GEORGE WOODBRIDGE, ANGELO TORRES, GEORGE METZGER, KALUTA, CORBEN, WRIGHTSON, & AL WILLIAMSON.
100 pages in ALL!!! We are now accepting orders for SQUA TRONT #4 at $5.00 per copy ($6.00 if you want it 1st class). BY ordering it now, you will be assured of receiving your copy as soon as its available. ALL COPIES shipped with cardboard protection. Send your order to: THE SFCA, 9875 SW 212 ST., MIAMI, FLA. 33157

EC IS BACK!

EXACTLY AS IT WAS



That's right, Complete full color reprint EC comics exactly like the originals, minus the ads. These are being reproduced from the original art with the same color. The SFCA will carry all titles as they become available, so you can be sure of receiving your copies as soon as they come off the presses. AND REMEMBER: we ship ALL copies with cardboard protection!!! TALES FROM THE CRYPT #46 (which is titled CRYPT OF TERROR #1) is now published and is available. We are also now accepting orders for SHOCK SUSPENSTORIES #12 (due out about July 1st) and WEIRD SCIENCE #15 (due out about August 1st).
All of these titles are $1.25 each. If you desire 1st class mailing add 30¢ extra per copy. Send your order to; THE SFCA, 9875 SW 212 ST., MIAMI, FLA. 33157.

DEALERS RATES SENT UPON REQUEST.

Return With Us Now To Those Thrilling Days...

No One Ever Really 'Saw' Fibber's Closet, But We 'Knew' What It Looked Like

By MICHAEL KERNAN
Washington Post Service

These days the nostalgia business is very big on radio, which it views as a kind of forerunner to television.

In many superficial ways this is true, but radio — which amounts to a lost dramatic medium — does not deserve to be patronized as a quaint curiosity. For radio did not merely influence TV; it often went beyond, the very paucity of its technical resources making unique demands on the imagination. It demanded much of its audience — and rewarded it with a sense of participation that TV has never approached and never will.

Jack Benny, one of the comedians who successfully graduated from radio to TV, still does a favorite skit for video — the holdup.

Bandit: "Your money or your life!" Silence.

"Your money or your life!" Silence.

"Well come on, I haven't got all night — your money or your life.

Benny: "I'm THINKing!"

Benny does the whole thing standing perfectly still, gazing at the audience, fingertips resting on jaw. It's funny, but no funnier and perhaps even less funny than the radio original, when you just got this silence, this dead air, seemingly for minutes.

IT'S GOOD on TV; it was better on radio. And like a lot of radio gags, it depended on a certain continuity, in this case a universal knowledge by the audience that Benny was a skinflint.

This phenomenon, the running gag, may be radio's most celebrated legacy. Anytime Benny wanted a laugh he had only to mention — in any context whatever — Anaheim, Azusa and Cuc . . . amonga. (The original was a train station manager who invariably ended his litany with the name of those Los Angeles suburbs, breaking the final word with a pause as long as five seconds.)

Everybody had a leitmotif, beginning possibly with Joe Penner's "Wanna Buy a Duck?" and progressing through Senator Claghorn's "Somebody — ah say — somebody knocked" and Mortimer Snerd's "duhhh . . . yehhh?" to Fibber McGee's closet.

WEEK AFTER WEEK McGee would open that closet to be greeted by an incredible avalanche of bangs, bonks, clatters, crunches, janglings and a final tiny tinkle, and week after week Jack Benny would enter his safe, a symphony of clanging doors, alarm bells, claxons, sirens and querulous conversation ("How's President McKinley getting along?") from the permanent resident guard. And week after week millions of American listeners would break up.

TV watchers are the same. They used to crack up over Jackie Gleason's "And Awaay We Go"; today it's the Alka Seltzer line, "I can't believe I ate the whoole thing." Is TV anything more than illustrated radio?

THE FACT IS that radio, for the first time in history, created a true national mass audience. All over the country, in Bronx apartments, in Alabama diners, in cars droning along Route 66, in San Francisco penthouses, Americans were hearing the same sounds at the same time.

And on Monday morning the office wit found he had a sure laugh merely by pulling one of those Pavlovian triggers.

The best TV suspense shows, notably Rod Serling's, rely less on studio sets and visual effects than upon suggestions that create infinitely more frightening scenes in the viewer's mind. That Wheezy thriller, "Sorry, Wrong Number," so often emoted by Agnes Moorehead on radio, gains nothing in the TV version by cutting back and forth between the woman's anguished face and the phone she can't help picking up.

Not all radio drama, of course, could be counted as innovative. Some shows, especially daytime soap operas like "Mary Noble, Backstage Wife," "John's Other Wife," "Just Plain Bill," "The Romance of Helen Trent" and the hilariously laconic "Vic and Sade," stuck to conventional storytelling technique.

THE ANNOUNCER filled in the scenes and only briefly cut to the actors with, "and now, let's join Ma Perkins in the kitchen, where she is preparing supper. A young neighbor has just dropped in to borrow a cup of sugar. Listen."

You heard about six minutes of desultory dialogue that got absolutely nowhere. You could tune in weeks later and find the characters preparing that same dinner or possibly eating it.

(Later Bob and Ray were to immortalize the form with their 2-minute serial, "Linda Lovely" in which for months an entire household lay around on the kitchen floor with broken legs discussing what they should do about it.)

These timefillers have been translated intact to TV, though often the emotional content is hyped up by remarkably able young actors.

TRUE RADIO technique was pioneered by Wyllis Cooper, whose midnight horror show, "Lights Out," was taken over in 1935 by Arch Oboler.

Oboler, the Serling of radio and more, developed the technique, and with it the listening audience's imagination, to astounding complexity. The great showpieces of radio were written by Norman Corwin, who with the aid of Marc Blitzstein's music could be as pretentiously patriotic and generally grandiloquent as a Churchill speech.

But it was Oboler who turned out the solid weekly stuff that raised the standards and expectations of the entire medium.

A WHOLE SHORTHAND, universally understood, came into being. Crickets chirped, and you were outdoors in the summertime; a steel door clanged, and you were in prison; flames crackled (someone crumbling cellophane), and you were sitting by a hearth or watching a city burn, depending on how loud the crackling was. Clop-clop of hooves (coconut halves pounded on a box of sand), and you were riding across the range.

Eddie Cantor
. . . sang about 'Ida'

But for Oboler — whose first halfhour "Lights Out" show about a cataleptic girl buried alive brought thousands of frantic phone calls from anguished listeners — this was just a beginning. Simply with fadeouts, good dialogue and sometimes music he could switch from internal reverie to action in the present or past.

Scorning the soap opera's extraneous narrator, he used his actors themselves to narrate and then step magically into the scene they had just set. In "Ivory Tower" ("Oboler Omnibus," Duell, Sloan & Pearce, 1945), Elsa, a German schoolt acher, reminisced briefly.

Elsa: Have I forgotten No . . .

(Sound fades in of children whispering and talking in low voices behind.)

Elsa: The children — so many of them — looking up at me. I was so afraid — standing there for the first time — so afraid . . .

(Music stops. Sound of ruler tapping on desk, back, behind.)

Elsa: (back, frightenedly): Children, your attention! If you please, your attention;

(Music begins behind.)

Elsa: What did I say to them then? . . . Can I remember — (music stops.)

Elsa: (fading in): I — I hope, children you will like me because I am sure I will like you . . .

In those few seconds Elsa established a flashback, appeared in it, stepped back out of it to recall her emotions, stepped back in, then out, and finally in again. With a skilled actress like Nazimova it went so smoothly that audiences were hardly aware of the mental hurdles they were being taken over.

Reached last week at his home in Malibu, Calif., Oboler said he now works in TV and radio — he has just completed work on a 3-D film — but still misses the days of radio drama.

"It was a great art form, and we didn't know it at the time," he said. "I think Cooper was the first to realize this. Those sound effects — the audience was conditioned to them right from the crystal radio era. I don't know if it'll ever come back, but I'm thinking about doing a serious dramatic album . . ."

THIS CASUAL approach is typical of radio artists. Oboler had just suggested what amounts to a new medium — a recorded drama that is not simply a rerun of something else — but he didn't seem to realize it. The mind rushes ahead to cassettes for the car tape deck that could unreel films-for-the-imagination where the TV set couldn't go.

Goodman Ace, the writer who produced "Easy Aces," took charge of all comedy programs for CBS and developed new radio shows before he became Milton Berle's head TV writer and a scripter of TV specials, recently recalled the radio days from his hotel suite in New York.

Goodman Ace and Wife Jane
. . . on 'Easy Aces' show in the 30s

"We didn't think about technique," he said. "It just happened. There were things you could do — a guy in a sweatshirt in a studio with a girl in jeans could put on a love scene that you couldn't do on TV for less than $30,000 — for the Japanese lanterns alone. I think we tried harder in those days too; we didn't have a laughtrack or studio audience, so we had to make the jokes good. Now you can engineer a laugh for any old line."

ACE DEVELOPED a prizewinning radio show, "You Are There," recreations of key moments in history. The pilot was on Abraham Lincoln's visit to Ford's Theater. As radio it was a hit; turned into TV it flopped. No studio could build sets to equal the wonderful constructions of the human mind.

There were problems, of course. Some things just couldn't be done gracefully on radio, like opening a door (unless it creaked).

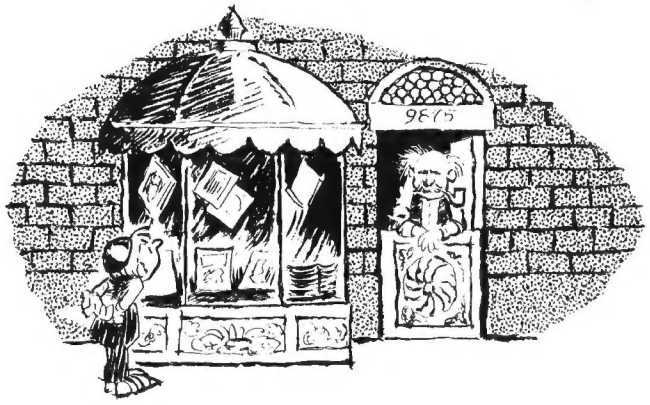
Sample dialogue from "The Shadow": "What are you doing there, Lamont?"

"I'm opening this door, Margo."

NO DOUBT the American audience has gained in sophistication on a number of fronts during the past 40 years, and no doubt there are many reasons for its increased visual alertness, including sharp TV commercials and bravura foreign films like Godard's "Breathless." But the subtle sensitizing influence of radio drama, today practically a forgotten art, should not be overlooked in a welter of merely sentimental recollections.

The nostalgia craze has caught up with the Golden Days of radio —Fibber McGee, Fred Allen, I Love a Mystery, Ma Perkins, Lights Out and Senator Claghorn. But nostalgia shouldn't obscure one fact: radio, as an art form, demanded active imaginations in its audience, and rewarded listeners with a sense of participation TV can never duplicate.

Ye Olde Fanzine Shop



ORDERING INFORMATION: We only have a limited supply of all these various fanzines and books, so if you see something you want, don't wait too long to order it. However, an asterisk (*) after a particular issue means we only have a few copies left, and when ordering any of those, please list alternate choices if possible. Obviously, we do not have the room to list the complete contents of each one, however, suffice it to say we will only stock what we consider good fanzines. This does not mean that any we do not stock aren't good, because we cannot, of course, stock them all. If you have a fanzine you would be interested in selling in quantity, drop us a copy along with the lowest price you can sell 50 copies to us for. Send all orders (and sample fanzines) to: Ye Olde Fanzine Shop, 9875 SW 212 St., Miami, Fla. 33157. Make checks and money orders payable to THE SFCA. All fanzines will be mailed flat in heavy envelopes.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Mike Royer, Martin Greim and others. Also included is a complete index to all the heroes pictured as well as an article on Golden Age heroes by Tom Fagan.

INFINITY FOUR = $3.00 - This 84 page volume starts off with a blockbuster of a cover in full color by Richard Corben. There's a great deal of other art including portfolios by Frank Brunner and Gray Morrow as well as many other illustrations by Berni Wrightson, Jeff Jones, Roy Krenkel, Al Williamson, Steve Harper, Mike Kaluta and Morris Scott Dollens. There are also strips by Kaluta, Mort Drucker and an EC science fiction strip by Williamson & Frazetta. Also included is a long article on undergrounds by Jaxon and interviews with Mike Kaluta and Steve Harper. Full color back cover by Larry Todd.

SPIRIT SECTIONS = $4.00 each - These sets contain ten different 8 page sections beginning chronologically with the very first Spirit on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #1
SET #2
SET #3

THE BEST OF VIRGIL FINLAY = $2.00 - This thirty-six page book reprints on heavy paper some of the very finest illustrations this giant of fantasy illustration ever did. Each page is a classic example of the fine line and stipple work which made him famous. Page after page of warriors, demons and science fiction drawn in excruciatingly fine detail. Finlay showed what sense of wonder is really all about.

FANDOM MARKETPLACE #3 = 25¢ - Thirty-two page illustrated SFCA catalog which contains a rare black & white Al Williamson strip from EERIE TALES #1 (1959) and a cover by Bill Black.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8½ x 11 on heavy slick paper.

CONAN = 50¢ - Cover print by Don Newton, 8½ x 11.

THE COLLECTOR #14 = 75¢ - Articles by Dwight Decker and Duffy Vohland, art by Hanley and Fantucchio.

THE COLLECTOR #19 = 85¢ - Fantastic cover by Fantucchio and beautiful centerspread by Newton, not to mention some nice work by Jim Jones and Robert Kline.

THE COLLECTOR #26 = $1.25 - Color wraparound cover by Steve Ditko, six page MR. A strip by Ditko, color centerspread by John Fantucchio, TARZAN portfolio by Don Newton, Steve Fabian and Joe Kubert. C.C. Beck interview, Ken Barr interview and much, much more.

COMIC FANDOM MONTHLY #3 = 75¢ - Krenkel cover, article by Tony Isabella on Green Lantern-Green Arrow, a look at the '71 Worldcon, columns by Evanier, Isabella, etc.

CYCLOPS = 75¢ - full color cover print by RICHARD CORBEN, 8½ x 11.

1973 OVERSTREET "COMIC BOOK PRICE GUIDE" = $6.00 - 400 pages!! All comic books from 1933 to present are listed along with their current market value. Over 500 cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. A MUST for collectors!

NEW

BADTIME STORIES = $5.00 - A Berni Wrightson super-spectacular! Full color front and back covers, 5 brand new strips as well as Wrightson's classic "Uncle Bill's Barrel". Fifty-two pages of wonderful Wrightson!

DR. STRANGE = 75¢ - Full color cover print by John Adkins Richardson, 8½ x 11.

THE EYE #1, 2 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

EC PORTFOLIO TWO = $15.00 - Full color front and back covers by Frazetta; Six EC strips printed in black and white directly from the original art as well as three classic covers, and all printed from the original art! Large 12 x 16 inch size. Truly beautiful.

EC HORROR LIBRARY = $20.00 - Hardcover book, 10 x 14, which reprints from the original art and in FULL COLOR no less than 23 classic EC tales. Science fiction, horror and shock suspenstories by all the greats: Frazetta, Ingels, Williamson, Wood, Davis, Crandall, Krigstein as well as a previously unpublished EC science fiction story by Angelo Torres!

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his art.

FANTASTIC FANZINE SPECIAL #2 = $2.00 - A very long and indepth interview with John Adkins Richardson, articles and photos covering the many different activities at the 1971 New York Con, interview with Phil Seuling, article on our old friend the Post Office by Jan Strnad as well as art by Wrightson, Kline, Cockrum, Steranko, Smith, Purcell and more.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH comics, Nedor Comics, etc., with many art reproductions. Also article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

FANDOM ANNUAL #3 = $4.00 - A 200 page blockbuster! Strips by Frazetta, Williamson, Joe Kubert (TOR), Crandall (The Ray), Basil Wolverton; a 30 page spread on EC including Wally Wood SF covers and an indepth article by Rich Hauser. Also, articles on STAR TREK, The Lone Ranger, Flash Gordon, Underground Comix and more. Interviews with Hal Foster and Gary Trudeau (DOONESBURY). There's also spreads on serials, stills from JASON AND THE ARGONAUTS, comic covers from the cream of the Golden Age, 12 installments of THE WILLIAMSON COLLECTOR and quite a few strips by Williamson, Frazetta and others.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8½ x 11.

FANDOM'S AGENT #4 = $1.00 - very early fanzine. King Kong cover.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS.

FUNNYWORLD #14 = $1.50 - Long article on the filming of the FRITZ THE CAT film including a still on the cover in color. Also included is a fantastic 8 page full color strip by Richard Corben, plus many other articles.

FLASH GORDON, INTO THE WATER WORLD OF MONGO = $13.00 - 144 pages of Alex Raymond's Flash Gordon, a complete story from 1936 through 1938, top notch reproduction in a beautiful hardcover book, 9 x 12. Over 2½ years of classic Raymond!

GRAPHIC ILLUSIONS #1 = $1.00 - Beautiful Steve Fabian cover, 5 page MR. A strip, fabulous art by Wally Wood, Roy Krenkel, Al Williamson, George Evans and George Barr. Also an article on EC.

FLASHBACK 2 = $2.00 - A reprint of the complete HUMAN TORCH #5 from 1941--the famous Torch/Namor battle issue that sells for over $50.00!!

FRAZETTA, WILLIAMSON, WOOD, CRANDALL ART FOLIO = $2.25 - This is by far the best publication of its kind. Quality reproduction on quality paper.

Ye Olde Fanzine Shop

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions from the Golden Age.

KIRBY UNLEASHED = $4.00 - Big 11 x 14 volume has full color wraparound cover by Kirby as well as four color interior pages. Features fine examples of Jack Kirby art, some never before seen, from the 30's to the 70's. A wide cross section of his work includes newspaper strips he did under various names, covers for BLACK MAGIC as well as a gallery of drawings of his more familiar characters, including a rejected cover for THOR and an unused THOR interior page. It's Kirby such as you've never seen him.

MONSTER TIMES #1 = $2.00, #2 = $2.00 (STAR TREK), #3,4,5,6 = $1.00 @ #10 (EC issue) = $1.50, 11,12,13,14,15 = $1.00 @ This is a tabloid newspaper containing articles and art in all areas of monster and comic lore with good movie coverage as well.

MOVIE & SERIAL POSTERS = $1.00 each or two for $1.50 - 16 x 20, THE LONE RANGER AND TONTO and also THE CRIMSON GHOST.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover,etc.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 x 12 full color print of the Frank Frazetta BUCK ROGERS cover of FAMOUS FUNNIES #214.

REALITY #2 = $2.00 - Gorgeous full color front cover by Larry Todd of two alien gladiator monsters; color back cover by Kaluta; two unpublished WEB OF HORROR strips, one by Kaluta (7 pages) and the other an SF strip by Bruce Jones (7 pages); 4 more pages by Kaluta; 2 page strip by Todd; pages by Wrightson and Reed Crandall; article by Strnad on Fandom writing, and a beautiful centerspread by Frank Brunner of a man fighting a giant octopus!

STAR TREK STILLS = $5.00 - Set of six different 8 x 10 glossy stills. Excellent photos of Kirk, Spock, McCoy, and Uhura. Scenes include portrait shots and a great scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $3.00 and Vol. #2 = $5.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes.

STAR STUDDED COMICS #6 = 80¢ - D. Bruce Berry art; very early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 x 17.

VOICE OF COMICDOM #17 = $1.00 - Features the very best black and white strip that Richard Corben has done! The story concerns Rowlf, a half man-half dog product of a spell gone awry, and his violent adventures. A 21 page strip! Color covers by Corben as well. Full 8½ x 11 fanzine size.

MASQUERADER #6 = $1.25 - Very early fanzine (want to see a picture of Len Wein when he was about 14 years old?)

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - 2 color, 8 x 11, slick paper.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jones, Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8½ x 11, 120 pages in FULL COLOR! All new Hogarth art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and art!!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic Hangman, Thor, Solomon Grundy, Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (Front in color); EC war comics article by Tom Fagan, seven page article on serials, and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase, and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Newton, fantastic six page Richard Corben portfolio "THE WORLD OF CONAN", in depth interview with John Adkins Richardson, "Nnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, ROCKETMAN seral article by Earl Blair, more art by Newton, Mason, Richardson, etc.

WRIGHTSON COVER PRINT OF "IT" = 75¢ - Full color from RBCC #86, 8½ x 11.

ROCKET'S BLAST COMICOLLECTOR = $1.25 each. (*) indicates a color cover- #47, 48, 49, 50, 51, 52, 56 (Wally Wood cover of Dynamo being defeated by Daredevil), 57 & 58 (both by Fantucchio), 59, 70 (Juanillo cover of barbarian chick battling monster, final three pages of Newton's "Savage Earth"), 78*(Kline), 80* (Richardson of Dr. Strange), 90* (Full color SF painting by Newton, "Cliffhangers" on FIGHTING DEVIL DOGS, WILLIAMSON COLLECTOR, PULPS) 93 (Fantucchio cover), 94* (color cover of WARLOCK by Gil Kane, CRITIQUE, "Cliffhangers" on MYSTERIOUS DR. SATAN, etc), 95 (Newton cover, "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE, SF IN REVIEW), 97* (Daredevil versus the Claw by Newton, C.C. Beck article, A TWIST OF THE DIAL, PULPS with the Shadow part two, etc), 98 (Vampirella cover by Bill Black, WARP illo by Adams, Cisco Kid article, etc), 99* (Newton cover of Spy Smasher, "Cliffhangers" on DICK TRACY, centerspread by Mike Cody of the Captain Marvel vs. Spy Smasher battle from WHIZ, A TWIST OF THE DIAL, PULPS with the Shadow conclusion, SF IN REVIEW, KEYHOLE, etc), 100* (Superman cover by Newton, fantastic centerspread of KING KONG by Robert Kline, "Koenig On Star Trek" by Walter Koenig, Complete index to all SFCA publications compiled by Larry Bigman, KEYHOLE, SF IN REVIEW, and special surprises)

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8½ x 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, Chapter One card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The four different books we have available are; SPY SMASHER, CAPTAIN AMERICA, THE ADVENTURES OF CAPTAIN MARVEL, DAREDEVILS OF THE RED CIRCLE.

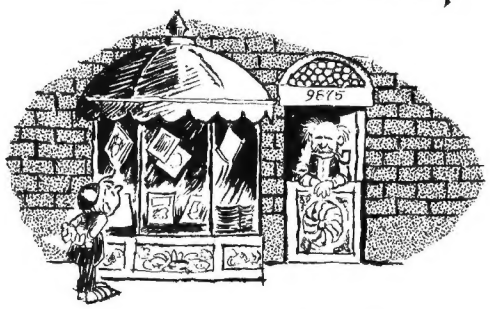
THE COLLECTOR #27 = $1.50 - Sixty pages of fine material starting off with with a full color wraparound cover by Robert Kline of John Carter and Dejah Thoris fighting Tharks. There is also an Edgar Rice Burroughs article written by Bill Cantey and illustrated with many drawings by people like Ken Barr, Don Newton, Joe Sinnott and some especially beautiful ones by Steve Fabian! There is a long strip by Jim Pinkoski titled NOMAN. There's an indepth, fully illustrated interview with Gray Morrow and an eight page strip by Ditko plus more surprises like a Don Newton western portfolio.

LONG TOM'S AMERICANA COMIX = $4.25 - This large 12¾" x 17¼" book reprints four classic Golden Age comic strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11½ x 17½ posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Balduur", and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a special Kirby illustrated envelope reinforced with cardboard. Add $1.00 for first class.

Ye Olde Fanzine Shop

On the ADULT COMICS, if you desire first class mailing add 25¢ per copy.



THE SPIRIT #1 = 75¢ - Just published, it features four Spirit adventures from 1946 reproduced from the original art. But the real toppers are the color wrap-around covers by Will Eisner, totally new (and great) and four new one page Spirit strips by Eisner which is some of his finest work.
ADULT COMIC

ANOMALY #4 = 75¢ - Jan Strnad's ANOMALY is back! It features two beautiful color covers by Rich Corben, a three page strip by Corben as well as a fantastic thirteen page air brush strip by him. But that's not all. There's also a brand new sixteen page strip by Bob Kline as well as inside front & back covers by him.
ADULT COMIC

FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Herb Arnold, tremendous front cover by Corben, back cover by Corben/Bode' and more. Brilliant use of color!
ADULT COMIC

FANTAGOR #4 - $1.00 - Again, it's completely in full color. There's a ten page science fiction strip by Corben as well as a seven page sword and sorcery strip by him. Rich also does the front cover and inside front and inside back covers. These strips have some really incredible and imaginative uses of color! Also SF & fantasy strips by Tim Boxell, Myron Holman (very good) and Dresser.
ADULT COMIC

FEVER DREAMS #1 = 75¢ - Color front cover by Rich Corben and color back cover by John Adkins Richardson. A sixteen page sword & sorcery strip by Richardson and a sixteen page SF strip by Corben, both written by Jan Strnad.
ADULT COMIC

SLOW DEATH #4 = 75¢ - Beautiful full color SF cover by Corben. Corben also does a four page SF strip in air brush and a six page violent parody entitled "Mangle, Robot Mangler". There are also other fine strips by Metzger, Irons and Jaxon.
ADULT COMIC

WEIRD FANTASIES #1 = 75¢ - Full color throughout. EC science fiction and horror type stories by Rich Corben, Al Davis, Landon Chesney and Nicola Cuti. Inside front cover is an excellent SF scene by Jesse Santos.
ADULT COMIC

EC LIVES! = $5.00 - Nincty-two pages on heavy stock purely devoted to EC; reprints seven classic stories and has interviews with many of the old EC artists and writers discussing EC and all the personalities who made EC what it was. There's an excellent article by Bhob Stewart about EC ON FILM as well as a brand new beautiful cover by Wally Wood done especially for this volume!

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover repros, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc. as well as a two page interview with Kirby the like of which you'll never see in FOOM!

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange, also Berni Wrightson and Stan Lee articles. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof. Plus more!

SENSE OF WONDER #12 = $1.00 - Article on Stanley Pitt by John Ryan with fine art reprints from strips such as his Yarmak and Gully Foyle; excellent Will Eisner article with reprints from "Hawks of the Seas", "Yarko" and the "Spirit" including a repro from a rare 1952 SPIRIT section done by Wally Wood (beautiful SF scene); art by Newton, Krenkel, Buckler and more including an article on Jack Kirby.

HERITAGE #1a = $3.50 - Color cover of Flash Gordon by Alex Raymond, back cover of Buster Crabbe by Frazetta, an interview with Crabbe; very very fine SMASH GORDON strip by Frank Brunner; excellent FLASH GORDON strip by Mike Kaluta; very nice strip by Jeff Jones; portfolios by Gray Morrow and Kenneth Smith; also other fine art on the Flash Gordon theme by Reed Crandall, etc. A 64 page extravaganza!

HERITAGE #1b = $5.00 - Color cover of Flash Gordon and company by Al Williamson and Gray Morrow (very detailed); back cover by Wally Wood; very fine five page FLASH GORDON strip by Reed Crandall; five pages of incredible full page illustrations by Neal Adams; strips by Bruce Jones, Carlos Garzon and Esteban Maroto; an excellent three page portfolio of Flash Gordon by Stanley Pitt; other portfolios by Mike Royer and Al Williamson as well as a number of very fine individual pieces by Berni Wrightson, Reed Crandall, George Evans and Roy Krenkel as well as an eleven page article on the evolution of the Flash Gordon strip written by Larry Ivie.

GRIM WIT #1 = 75¢ - Richard Corben art from cover to cover! Thirty-six pages of all new material including a color cover, a 25 page strip called "The Beast Of Wolfton" and a 7 page sword and sorcery strip starring Corben's own Razar the unhero. There's some truly powerful work in here varying from Corben's inimitable line style to his incredible air brush drawings.
ADULT COMIC

TALES FROM THE CRYPT #46 = $1.25 - Exact reprint of this original EC comic only lacks the ads. In color and contains these four stories: "Upon Reflection" by Jack Davis, the classic "Blind Alleys" by George Evans, "Success Story" by Joe Orlando and "Tatter Up!" by Graham Ingels. This is truly a fine issue of EC horror.

SERIAL PICTORIAL = $1.25 per volume or all 8 for $8.50. Each volume consists of 15 full size 8 x 10 stills and one half page still printed on heavy stock.
Vol. 1 "CAPT. MARVEL", Vol. 2 "MASKED MARVEL", Vol. 3 "DARKEST AFRICA", Vol. 4 "SPY SMASHER", Vol. 5 "DRUMS OF FU MANCHU", Vol. 6 "ZORRO'S FIGHTING LEGION", Vol. 7 "SECRET AGENT X-9", Vol. 8 "ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN".

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - 8½ x 11, color

STERANKO'S COMIXSCENE #1 = $1.50 - Special Doc Savage issue features centerspread of interpretations of the man of bronze by such artists as Mike Ploog, Steranko, Colon and Adkins (all new illustrations); article on Doc Savage including pulp cover and art repros; full tabloid size illustrations by Steranko of the Shadow and of Thongor of Lemuria; also news, reviews, articles, advance cover repros, etc. Steranko is once more on the move!

STERANKO'S COMIXSCENE #2 = $1.25 - Special Captain Marvel issue. Features a spread on C.C. Beck including pictures of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck his job doing the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; news and advance cover repros from Marvel & DC plus centerspread by Steranko.

STERANKO'S COMIXSCENE #3 = $1.00 - Special horror comics issue. Covers the history of horror comics up to and including the undergrounds. Included are comments on the scene by Richard Corben. Centerspread is a comic strip by Jim Steranko told without word balloons. Also usual news and advance cover repros from the major companies.

STERANKO'S COMIXSCENE #4 = 75¢ - This issue features Steranko's excellent anti-drug strip "The Block"!! Also the usual pages of news and advance cover repros from the major comic companies.

STERANKO'S COMIXSCENE #5 = $1.50 - Special double size issue on the sword and sorcery theme, packed with page after page of barbaric splendor-stories, pin-ups, articles, features and facts about swordplay, swashbuckling and savagery in comics, films and pulps. A plentitude of the most sensational artwork, done by a host of top professionals (such as Williamson & Adams) exclusively for COMIXSCENE. All this plus a color fold out poster of Steranko's sword & sorcery character, Talon!

MR. A -BY STEVE DITKO = 75¢ - This fanzine features four complete strips of MR. A by Ditko, the strips totalling almost 40 pages, plus color covers and color centerspread as well. It's Ditko at his best!

FRANK FRAZETTA SPECIAL (CAPTAIN GEORGE PRESENTS #38 & 39, double issue) $1.25 - Sixty-four pages featuring various strips by Frazetta including several White Indian strips and some of his funny animal and humor work.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art! Square binding.

FILM COLLECTOR'S REGISTRY

THE FILM COLLECTOR'S REGISTRY is a monthly tabloid-size by and for film collectors. Each issue is jam-packed with articles, photos, biographies, plus our regular review and info columns.

FCR has become film fandom's most popular and widely read magazine, reaching over 1,000 avid film collectors and enthusiasts each month.

Aside from the informative articles, each issue features pages of 8, 16, and 35mm films and equipment for sale or trade by collectors from all parts of the U.S. and Canada. FCR also has a classified section available at the low rate of 5 cent per word.

FCR is a high quality (–each issue is typeset, not typewritten–) magazine that is a must for anyone with an interest in films or film collecting.

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Vol. 5, No 1- Articles on Marie Windsor, Cartridge Television, 16mm Terminology, Academy Award Winners in John Wayne Films, An Interview with Peter Cushing, Filminfo, FCR Movieguide, What's in a Photo, and more.

Vol. 5, No. 2- Articles on Constance Worth, pre-Rathbone Sherlock Holmes films, An Interview with Jim Danforth, Filmbooks, ads and more.

CURRENTLY AVAILABLE:

Vol. 5, No. 3- Articles on Weaver Brothers and Elviry, Jock Mahoney interview, early 16mm equipment, FCR Movieguide, Stuntman's Hall of Fame, more.

SUBSCRIPTION RATES:

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FILM COLLECTOR'S REGISTRY
10918 Sageburrow
Houston, Texas 77034

FRAZETTA in FANTASTIC EXPLOITS

Starting with issue No. 15, FANTASTIC EXPLOITS (formerly titled FIGHTING HERO COMICS) will feature Frank Frazetta's famous "White Indian" strips. These will be run in serialized form (1 part in one issue with the 2nd, and concluding, part in the following issue). To insure the best and clearest possible reproduction, the negatives are shot (half tone) directly from the comic, not from a photo copy. Here is the chance of a lifetime for all Frazetta fans to read and collect (via FANTASTIC EXPLOITS) the great White Indian strips at a fraction of what the original comics would cost you. We have around 10 complete stories that we hope to run if F.E. gains fandom's support. It should be noted, however, that each issue will have a very limited printed run, so you should not delay in ordering. The issues that are currently available are listed below. Send all orders to THE SFCA, 9875 S.W. 212 St., Miami, Fla. 33157

FIGHTING HERO COMICS #14 = 75¢. The Lion, by Biljo White. The first 2 episodes of Buck Rogers, plus art by John Fantucchio, Joe Rabon, and Jim Miller.

FANTASTIC EXPLOITS #15 = 85¢. "Mud" (a 6 page unpublished D.C. by pro William Black), the next two episodes of Buck Rogers, plus Part I of "Massacre". (White Indian) by Frazetta. Plus front and back covers by John Richardson and Richard Mosso.

FANTASTIC EXPLOITS #16 = 85¢. An 8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin. The 2nd and concluding part of "Massacre" by Frazetta (4 pages). The next two episodes of Buck Rogers. Plus front and back covers by Howard Keltner and pro William Barry.

FANTASTIC EXPLOITS #17 = $1.00 HOLD ONTO YOUR HATS! A seven page WHITE INDIAN strip by SID CHECK, an 8-page supernatural strip by Al Williamson (reprinted from Adventures into the Unknown #27), and a beautiful 8-page CAPTAIN SCIENCE strip by Wally Wood (reprinted from CAPT. SCIENCE #4) plus artwork by Doug Potter and Jim Chase. BEAUTIFUL REPRODUCTION! AND ONCE AGAIN, ONLY ONE DOLLAR.

FANTASTIC EXPLOITS #18 = FEATURING reprints of TOR by Joe Kubert. The 11-page origin story from TOR #1, and a 9-page story from TOR #3 ("Black Valley" which has a 2-page centerspread), plus 3 full page "Prehistoric Animals" illustrations by Kubert, also from the first issue. And the full page cover of TOR #1. Beautiful half-toned reproduction and wrap around binding. A collectors dream for only $1.00 (add 25¢ if you want it sent 1st class mail). AUTHORIZED EDITION.

FANTASTIC EXPLOITS #19 = All E.C. issue, featuring three complete strips reprinted from E.C. science fiction comics: "There'll Be Some Changes Made" by Wally Wood. "Food For Thought" by Al Williamson and Roy Krenkel. "My World" by Wally Wood. These 3 were hand-picked for their excellent art and story content. There are some great EC fanzines around (we published one ourselves) but now you can see and read some EC classics instead of only reading about them. Again, ONLY $1.00 (Add 25¢ for first class mailing.) All half-toned, with wrap around binding. AUTHORIZED EDITION.

FANTASTIC EXPLOITS #20 = From THUN'DA #1, two complete stories, "The Monsters From The Mists" (7 pgs), "When The Earth Shook" (6 pages) -- two classics by Frank Frazetta. And the cover of THUN'DA reproduced full size. All this plus another beautiful White Indian strip by Frazetta - "Sleep of Death". Once again, quality half tone reproduction and wrap around binding. And, once again, only $1.00 per copy. (If you don't think that's a bargain, remember what THUN'DA #1 sells for). Add 25¢ if you want 1st class mailing. Order from the SFCA.

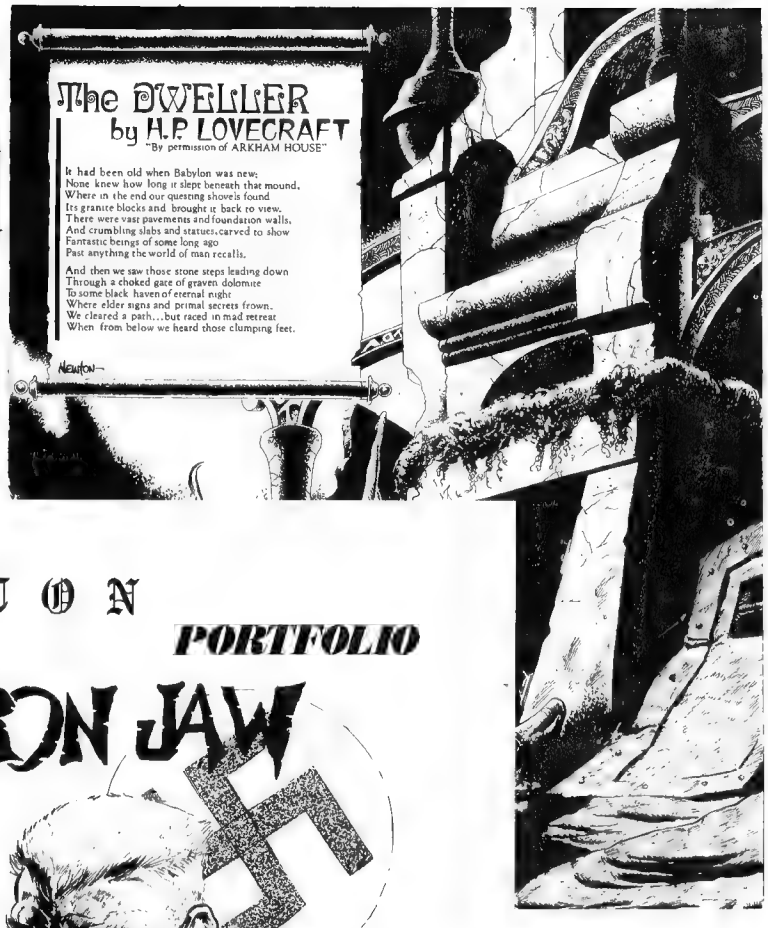
FANTASTIC EXPLOITS #21 = 28 pages of splendor --- MAXOR OF CIROD by John Adkins Richardson --- quite possibly the ultimate sword and sorcery strip. Must be seen and read to be believed. Color covers. $1.25 per copy ($1.60 if mailed first class)

FANTASTIC EXPLOITS #22 = Six complete strips by Al Williamson. "UPHEAVAL", "INVASION FROM THE ABYSS", "DEATH IN DEEP SPACE", "LAND OF THE LIVING DEAD", "MENACE FROM THE STARS", "SKULL OF THE SORCERER". Color wrap around cover by Morris Scot Dollens. 44 pages. $1.25 per copy. Add 40¢ extra if you desire your copy via first class mail.

FANTASTIC EXPLOITS #23 = "VARIATIONS" featuring MAXOR and ONU-MRA. John Adkins Richardson has done it again in this brilliant sequel to "Maxor of Cirod". Believe me when I say that this issue is unique in many ways! The total length of this issue is 16 pages and besides the strip, it features front, back and inside front cover art by Richardson, all new and previously unpublished. The price? A mere 75¢ or $1.00 if you desire first class mailing.

THUN'DA

BY FRANK FRAZETTA IS IN "FANTASTIC EXPLOITS" NUMBER 20. SEE DETAILS ABOVE.


The DWELLER
by H.P. LOVECRAFT
"By permission of ARKHAM HOUSE"
It had been old when Babylon was new;
None knew how long it slept beneath that mound,
Where in the end our questing shovels found
Its granite blocks and brought it back to view.
There were vast pavements and foundation walls,
And crumbling slabs and statues, carved to show
Fantastic beings of some long ago
Past anything the world of man recalls.
And then we saw those stone steps leading down
Through a choked gate of graven dolomite
To some black haven of eternal night
Where elder signs and primal secrets frown.
We cleared a path...but raced in mad retreat
When from below we heard those clumping feet.
NEWTON

NEWTON PORTFOLIO

IRON JAW

NEWTON PORTFOLIO: A collection of some of the best Don Newton art to appear during the last 5 years, including his very first fan art--"The Great Comic In The Sky", plus several brand new pieces. All fields are represented; fantasy, super hero, funny animal, etc. Quality printing with wrap around binding. A limited print run. $1.00 per copy. Add 25¢ extra if you desire 1st class mailing. Order from THE SPCA, 9875 SW 212 ST., MIAMI, FLA. 33157.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specifically recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, portfolios, records, tapes, posters, or just about anything of general interest), with 2 exceptions. We will not be doing any SFCA items, nor any item that is free. CRITIQUE offers a readership of 2500 and CRITIQUE will also offer the publisher of any item we review up to 100 words of free space to rebut his review, if he chooses to do so, if his review is less than a 8 rating. All rebuttals to appear in the next column must be in our hands at least 5 days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed send a copy of it to: CRITIQUE, 9875 SW 212 ST., MIAMI, FLA. 33157.

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8½ x 11 with offset printing and wraparound binding, unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways; If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. And, naturally, your comments are welcome.

G.B. LOVE / EDITOR

F.O.O.M. MEMBERSHIP PACKAGE - $2.50 - 32 page fanzine, 24 x 36 poster, membership card & decals.
Order from FOOM, Box 1827, New York City, New York 10022

Every few years the Marvel Comics Group"bows to the demands of its readers" and presents them with a new Marvel Fan Club to take the place of "those other clubs" it so carelessly helps out of business. This time around however Marvel has come up with a Marvel "Fan" Club that is exclusively operated, organized, and prepared by the Marvel Comics Group. Truly a fan club if ever there was one, because it is published and organized by the top name pros in the industry, this one is supposed to be far better than its ancient predecessors: The Merry Marvel Marching Society (which had two different membership packages before it gasped and died) and Marvelmania International, both of whom were cancelled because of financial difficulties and other problems it encountered while working with Marvel.

This new club, F.O.O.M. (Friends of Ol' Marvel, if you can swallow that) features in its membership packet a one year subscription to FOOM MAGAZINE, a set of five superhero decals (3 x 3 each), a FOOM membership card and a two foot by three foot four color poster of fourteen different Marvel superheroes drawn by Jim Steranko.

FOOM magazine is published by Stan Lee and edited by Jim Steranko who join forces to provide a very interesting and informative magazine devoted primarily to the behind the scenes operations at Marvel. In itself, the FOOM magazine alone is well worth the $2.50 being asked for the entire package. Included within the pages of "...The Fantastic Foom magazine" are a front cover illustration of Stanly Lieber (Stan Lee, for the uninitiates), and a back cover of Spiderman,by Steranko, in an action pose with the Vulture. The articles featured include an editorial by Jim Steranko on "Once Upon a Foom", two pages of Bullpen biographies covering the men responsible for bringing all the Marvel heroes life, the biographies including Stan Lee, John Buscema, Roy Thomas, Joe Sinnott and Gerard Conway. There is a proposed regular column entitled "When Titans Clash", a feature that will include indepth articles on Marvel's monumental success titles over the years and features cover reproductions and several comic page reprints from the first issue of each book reviewed. This first issue of the Foom Magazine featured the Fantastic Four including a two page F.F. checklist describing each individual issue, its writer, penciller, inker and page count. The list is virtually up to date and practically flawless except for some errors made on the inkers of 6 early issues in that Ayers is credited on #1-5 instead of Sinnott and Sinnott is credited in #6 which is actually Ayers. There are also numerous panel repros from F.F. #1 as well as a reprint of the cover of that issue. This is followed by a series of information columns filled with special news-releases and covers of upcoming comics. There's also a set of books recommended for reading; a series of games and puzzles to be used for improving your Marvel I.Q.; a 2 page crossword puzzle and a new spy vs. spy game designed by Jim Steranko called "Moving Target". All of the games and amusing features have accompanying art by Steranko. Only two items are offered for sale in the magazine and they are a Spiderman record and a new set of Marvel Super hero T-shirts. This issue is more or less a capsulized version of Steranko's COMIXSCENE as the magazine is laid out in the same distinctive fashion and style as COMIXSCENE and in spots the same over all staff is producing FOOM that publishes COMIXSCENE.

This package also includes a 2 ft. x 3 ft. poster of 14 different Marvel superheroes. Although the poster in itself is quite good, the majority of the figures seem out of proportion and rushed. This is not one of Steranko's better works. The bottom part of the poster itself has the proud code and oath of Marveldom, and it can truly be said that "...the best things in life are Foom".

Rating 8 / ORLANDO FALCON

CRYPT OF TERROR #1 - $1.25 - 36 pages, 7 x 10 - Published by East Coast Comix, P.O. Box 1290, Great Neck, New York 11023 (Available from The SFCA).

Although two months late, CRYPT OF TERROR was worth the wait. Despite the title, it is a full color reprint of the EC comic TALES FROM THE CRYPT #46. The title has been changed because originally the material in T.f.t.C. #46 was intended for what would have been EC's newest terror title, CRYPT OF TERROR, and in fact the splash page of CRYPT #46 introduced it as CRYPT OF TERROR #1. The point of the title change then is to match the cover title with the interior as EC had orignally planned, thus ending the confusion created in the original comic. The only problem with this is that East Coast first advertised this as a reprint of TALES FROM THE CRYPT #46 and showed the original cover design in their ads. Thus, later references to CRYPT OF TERROR #1, without accompanying explanation that it was the same book they advertised before, resulted in massive confusion and assumptions that they were two distinct reprints. I myself have had to argue with people who "knew for positive" that C.O.T. #1 and T.f.t.C. #46 were two different reprints, and these were EC fans yet! Thus East Coast's attempt to "end the confusion" has only created more.

As to the quality of the comic itself, the reproduction is very good, about 80% as good as the original comic, suffering only slightly in that the lines do not reproduce as boldly as in the original EC. The coloration is identical with the original and is just as good. One thing I couldn't understand the reason for though is that the art in this reprint is slightly smaller than the original comic (about a quarter inch one way and a half inch the other). Although that doesn't sound like much, it's enough to be noticeable as it's the first thing I noted about the comic when I opened it. I would hope that they'll correct this in future reprints as the fact that it's noticeable makes it irritating, and even if they want to keep the overall dimensions of the reprint unchanged, there's still enough room in the page borders to accomidate the original comic size. The reproduction on the cover is perfect, and in fact superior to the original comic in that the coloration isn't as overwhelmingly dark, thus enabling the art to be clearer and sharper.

The issue itself is a good horror issue to reprint as it's one of the precious few that doesn't have a Jack Kamen story to detract from it. The four stories it does have are by Jack Davis, George Evans, Joe Orlando and Graham Ingels. The Evans strip, "Blind Alleys", will be familiar to many people who never saw an EC as it was the basis for one of the stories in the movie TALES FROM THE CRYPT.

Although this reprint series may not affect the prices of the original EC's, they will open up the world of wonders the EC's contain for many people who otherwise would never have been able to afford the admission.

Rating 9 / JAMES VAN HISE

ETCETERA #2 - 60¢ - 44 pages, 5½ x 8½ - Published by Paul Levitz, 393 East 58 Street, Brooklyn, New York 11203

Keeping up with its bi-monthly schedule, ETCETERA #2 is also keeping up with its quality. This second issue is filled with much of the same columns that were featured in the first issue. "Shot In The Dark" by Tom Greeniones deals with questions like "What kind of person buys super-hero comics and why?" and gets into psychological aspects of the average comic reader. Interesting, though a bit strange in spots. "A Short History of British Fandom" by Nick Landau is part one of the "origin" story behind British fandom. "Warp:Sci-Fi On Stage" tells about the play itself and "R.I.P. Warp" tells about the play's closing. It appears that not one New York critic liked WARP, not one. An interesting photo accompanies the article; it's a snapshot of some subway graffiti, done in a Neal Adams-ish style (truly), with a word balloon exclaiming "Warp Lives!". "Fandom Forum" is another dull installment of Neal Pozner's column. He spends over a page and a half talking about apas. Big deal. Next comes the "Second International Star Trek Convention" con report. It starts off with a full page pic of a dynamite chick from the costume parade. It makes you almost sorry to turn the page. As for the con report, it's quite indepth and, from the sound of it, it appears that the 2nd Star Trek con was a runaway success. "The Fabulous Lost And/Or Other Worlds" is a paperback review column, dealing mainly with adventure and barbarian books in the Conan tradition. "Piecing The Undergrounds" is an interesting article by Bob Pinaha telling exactly how underground comix are produced, starting from how art & stories are conceived to circulation. "Breakdown" by Doug Moench is pretty good, as he talks about an array of things mostly having to do with himself and growing up in the sixties with comics, sort of a nostalgia piece which I'm sure most fans reading it will identify with. "Jach Spake" is an odd column about sword & sorcery by Jeff Wasserman. "New And Recommended" is a review column written by several of the different staff members. They review such items as TARZAN ALIVE, The Spirit reprints, HAUNT OF HORROR #1, etc. Finally comes an interesting letter column that spans three pages.

All in all, I'd say TCR Publications has another winner on their hands.

Rating 8 / MARK BURBEY

SLOW DEATH #5 - 50¢ + 15¢ postage - 36 pages (UNDERGROUND) - Published by Last Gasp Eco-Funnies, Box 212, Berkley, California 94701

This issue gets of to a fine start with a beautiful cover by Rand Holmes. Holmes is very heavily influenced by Wally Wood which is convienient since this cover is a reinterpretation of the Wally Wood cover from WEIRD SCIENCE #9. Beautiful job. The inside front cover by Sheridan is a scene of some strange people on a bus. Not one of Sheridan's more inspired ideas but it is drawn very well. The lead story is titled "Last Gasp" and concerns two artists who work for an underground publisher who is possessed by an alien growth on his stomach. The art is by Greg Irons and Tom Veitch and is very well done. "Recycled" is a fair SF story in the Last Gasp theme. The art is by Charles Dallas, an artist whose work has always struck me as being very stiff and uninspired, containing an overabundant amount of detail without adding the slightest bit of interest or polish to the art, being only fair and barely competent. "Museum Piece" by Rand Holmes is an exceptional piece of art in many ways, while being below par in others. It is an SF strip which concerns a space journey and attenpted colonization of another planet. Holmes heavy Wood influence is apparent on the beautifully drawn spaceships, machinery, robots and planetary scenery. His major shortcoming lies in that the way he draws people is by no means Wood influenced and in fact is rather amateurish and substandard to the extent that when compared to the rest of his art they look absolutely terrible. The strip nonetheless has some beautiful panels in it. The twelve page story itself is little more than a vehicle for the art, having an ending which is painfully reminescent of Marvel's pre-hero days. "Melton's Big Game" by Richard Corben is a pleasant little exercise for Corben without being anything extraordinary. It's merely the story of a hunter who has the tables turned. Rather familiar, told with a certain amount of whimsy, and generally is just an entertaining tidbit to keep us slaked until Corben unleashes another masterpiece. The inside back cover is a humorous text piece entitled "Jesus Loves You - Kill Yourself". The back cover is a good drawing by Jaxon of Aliens encountering life similar to them in the form of Walruses.

Although this is not as strong an issue of SLOW DEATH as the last couple, it's still a nice job.

Rating 8 / JAMES VAN HISE

CHRONICLE #2 - $1.00 - 40 pages - Published by George S. Breo, 5600 Milwaukee Avenue, Chicago, Illinois 60646

This issue starts off rather well with an excellent front cover of King Kull done by Severin in that special style that has made Kull such a success; to say the least it is a superb piece of art by John Severin. This, however, is where the praise for this issue ends.

The basic layout of this issue is rather poor in that it is overly cluttered with illustrations by various fan artists, who, though their work might be quite good in some respects, don't quite come through in this issue.

The run of articles, sparse though they are, are quite good and refreshing and lend themselves to everything from the 1972 Nostalgia Chicago Comic Con to new possibilities in comic books that National and Marvel should be exploring.

Included in this issue is a 7 page Captain Marvel strip by Jim Hanley appropriately titled "Captain Marvel and the Polluted Man!" which seems to run on and on at the mouth until it becomes rather monotonous. The strip itself isn't really all that bad as it features some very good art from Mr. Hanley, however, the storyline and plot are somewhat lacking and dull.

Other than that the art was somewhat lacking in certain respects and that the articles were rather dated in other respects, did not seem to bother CHRONICLE's editor as he gave the '72 Nostalgia Con a five page spread and included some very nice satirical art about the convention by Jim Engel that greatly enhanced the article.

A four page illustrated poem on "Dreams" by James Faulkenberg was included within this issue as was a 6 page mystery strip by Charles Dixon entitled "Turning Point" dealing with the mysterious prisoner #73528 and features some nice "funny people" art if you can call it that.

There's also a 6 page strip of C.I.N. Agent Dante' by Stanley Sakai and George S. Breo which is very good in concept but could use some improvement art wise.

This is followed by some very fine art by John L. Byrne, James Garrison, and Gary Ricker which adds greatly (especially the art by Byrne) to this issue. "Duffy's Tavern" by Duffy Vohland returns once again after a year's leave of absence, with some very good ideas and concepts to get a hold of. This issue also heralds the start of a "new column" whose first subject of interest deals with the revival of late great superheroes and appropriately titled "Revival Survival" by Roger Slifer. The issue winds up with a picture of King Kull, once again, by John Severin. Also included with this issue is a free 8½ x 11 poster by Don Newton of Captain Marvel, it being a very good piece of art which enhances the magazine greatly.

Rating 6 / ORLANDO FALCON

CHRONICLE #3 - $1.00 - 54 pages - Published by George Breo, 5600 Milwaukee Avenue, Chicago, Illinois 60646

Even though this is primarily a strip-zine, I'm not about to go into what each is about and what it involves, but I will tell the titles of each and the quality of art in each.

First off, we start with a bad full pager by Bill Black of some super-heroine with a clown she beat up (literally). The first strip is called "Dante" and is drawn by Stanley Sakai, and although the artwork is nice in spots, it still doesn't make it as a strip. The artist does show promise though. In "Prison Planet" by Charles Dixon, the artwork is a bit like a crude Vaughn Bode in style. Zip-a-tone is used throughout it in an unimaginative and inept fashion, often using zip with the dots so small that they run together when printed, obliterating the art underneath. It also isn't helped by the story which is confusing and the continuity which is bad. "Daughter Of Ska" by James Faulkenberg is a strip with a Chaykin-Kaluta like flavor. The artist still needs a lot of practice, tho. "Orpheus" by Sandy Plunkett is the best strip in the book. The artwork is really nice. Each panel is nicely constructed and illustrated. The only problem is that he utilizes too much white space. The final strip is called "Gideon's Revenge" by John Byrne. This guy's artwork is truly innovative and different. All he needs is to polish up his work a bit.

Also in this issue is "Revival Survival", a mediocre article, accompanied by a terrible Gil Kane preliminary sketch, and also "Duffy's Tavern". Scattered throughout the issue are spot illos by Jim Engel. Now, he's going to think I'm saying this because of the thank you note he sent me (he knows what I'm talking about) but aside from the art in "Orpheus", his art is the best in the issue.

Oh well, if you want to blow some money, here's a great way to do it.

Rating 5 / MARK BURBEY

THE SPIRIT BY WILL EISNER SET #1 - $4.00 per set - Set of 10 sections, each 8 pages long, 6½ x 9½ - Published by Spirit Publications, 116 S. Vista Street, L.A., Calif. 90036 (Available from the SFCA).

These Spirit sections by Will Eisner are not only a fandom project that's a damn good idea, but a damn good idea that's supervised by Eisner himself. The sections are reprinted in black and white in their original size, but reprinting only the Spirit strip. There are ten sections in each set, each section being eight pages long, seven pages of it devoted to the Spirit strip with the eighth page a discussion by Eisner of that particular story, giving background, motivations, thoughts at the time it was written and related information. Beautiful! The strips themselves start at the beginning with the first Spirit section, skipping only June 23, 1940 as nothing to reproduce from could be found (?). Although later sets in the series will reproduce from stats or original art, this first set is halftone reproduction from the actual sections themselves and has generally excellent reproduction. I had never seen any Spirits this early before and was surprised at how good they are. The stories though are not as strong or as captivating as what Eisner did on the strip in later years, but they are entertaining. The art is very good, classic Eisner, although the figure of the Spirit himself is not as identifiable as the Spirit we're all more familiar with. Since these are early stories, they're concerned with introducing characters, development of the strip and experimentation and are quite interesting for that alone.

These are really nicely done, and although I would have hoped that they'd have printed the strips somewhat larger than the original sunday section size, this is somewhat made up for by the quality printing on good paper. So like the man says, THE SPIRIT IS BACK!

Rating 9 / JAMES VAN HISE

COMIC ART NEWS AND REVIEWS #8 - Published monthly, Subscriptions are $2.00 per year or $2.40 in the United States, order from John Balge, 28 Admiral Rd, Kitchener,Ont.CANADA

This newsletter carries little news and is more a discussion zine, but an interesting one despite its only eight page length. There's profiles of James Warren and T. Casey Brennan, giving excellent insights into their characters and providing useful data as well. There's discussion about a couple of zines, a horrible 2 page strip called "Atomic Man", and further discussions about fandom concepts, including a penetrating article on the PRICE GUIDE and its effects, both good and bad. Overall, although very slim, it is well done and discusses enough worthwhile topics to be engaging and make you think.

Rating 8 / JAMES VAN HISE

THE COMET #1 - 75¢ - 32 pages - Published by Larry Johnson, R.D. #4 Greenfield Avenue, Ballston Spa, New York 12020

As far as the lay-out and type-setting goes, this zine is fantastic. As far as the contents go, this zine is terrible. The articles tell us about the comic book version of Gullivar Jones, the quality of the super-hero today, the year's ten best comics, and other such useless knowledge. Also, you will find a strip entitled "Alter and Captain Ego" that will make you vomit all over your room or apartment. It's done in a crude C.C. Beck type style. In the centerspread is a giant, two page art portfolio of drawings that the editor found lying along side the road. I think he should have left them there.

I can't wait for #2.

Rating 2 / MARK BURBEY

HUITLOXOPETL 8 - $1.00 - 106 pages mimeo - Published by Meade & Penny Frierson, Box 9032, Birmingham, Alabama 35213

This issue of this genzine serves as a vehicle for the writings of various fans. Although it is centrally SF oriented, it does devote a number of pages to comic related material.

Although there's a number of poems and short stories, they're pretty much of an equal "okay" calibre and so I'll concentrate on the articles.

The lead article is very well orchestrated and is great is you want something to really get your mind into. It concerns the "faster than light" hypothesis and the different principals used in SF to achieve this realistically by getting around the Einsteinian restrictions. It's quite thorough and very mentally engaging.

It is followed by an article that should be of interest to any fan as it's "Five Principles For Fanzine Producers" by Tom Collins. The ideas expressed and discussed are intelligent and basically relevant to all kinds of fanzines as it considers the basics such as reading, grammar, etc, which some fans tend to overlook in these days of super artzines.

"A Memoir of Jack Grill" by George Wetsel concerns a now deceased Lovecraft fan, his correspondence with the man and the interesting things he discovered through it.

"The Lost Hugo" by Mary Kay Temple is a rambling, interesting and often amusing dissertation mostly concerned with a science fiction song by the Jefferson Airplane, and what was right and wrong with it.

The horror film reviews by James William Taylor are very good even though the films in question aren't all that recent anymore.

A fiction story, "Vampires Don't Play Fair" is a short short which adds a further, although odd, concept to the vampire legend.

"The Shuffler From The Stars, also known as The Colored Out Of Space" is a humorous story by Bill Wallace & Joe Pumilia. The story is supposedly one they unearthed which had been written by the HPL contemporary M.M. Moamrath, a man of controversy due to his undisguised prejudices. The story is often very funny as the protagonist calls down the black shuffler with the mystic words of Bundolo Kreegah shouted at the glowering stars, "Mammy, mammy, gib me som' o' dat good ol' corn bread."

This is followed by a mammoth undertaking in the form of an eleven page article by Ben P. Indick about "The Drama of Ray Bradbury". He analyzes the radio, movie and stage drama of Bradbury with glowing admiration and probing, thoughtful depth. It is very finely handled and is pure fascination for the Bradbury fan.

"Pogo" is the first installment of a nostalgic look at Walt Kelly's creation. This ten page section begins at the inception of the strip and is dotted with illos of the characters as well as with some of the more humorous rejoinders and discussions that took place in the strip's early years. Very nicely handled.

"The Second Hades" is a definitive guide to the underground comics, listing in alphabetical order all those which had been published as of January of this year. A supplement to this listing is currently available from the publisher. The list gives the title and basic contens, making specific recommendations when they're in order. This is compiled by Meade Frierson and is prefaced with background comments on his likes and dislikes in the underground to give the reader a better understanding of how he grades the books in the listing.

There's a lot of reading material here and so if it's good articles of intellectual depth that you look for, your heart's desire is called HUITLOXOPETL.

Rating 8 / JAMES VAN HISE

-273°C #10 - 35¢ - 36 pages, 5 x 8½ - Published by Scott Harris, 3056 Ann Street, Baldwin, New York 11510

This issue features a treasure chest of articles by Scott Harris with "The Fandom Question","The Rise of British Fandom" by Trevor Hughes (editor of ZEPHYR), films in review by Richard Chwedyk on TALES FROM THE CRYPT and A CLOCKWORK ORANGE, a review of the year 1972 by Scott Harris in his column "Zeppelin", and entire section of"fan news" and a very interesting column by Robert Mallory entitled "Interestingly Enough".

All the articles featured are well thought out and indepth with just two minor exceptions: "On The Rack" by David Fryxell and "Bass Rumblings" by Jeff Anderson. These two articles seem to be poorly organized and hastily written as the meaning they try to convey is lost somewhere within all the excess words and sentences they've stuck into their articles to take up space. These two articles, from what starts out to be an editorialized viewpoint, turns into a hate sheet as these two writers try to convey their disapproval of fanzine editors and Roy Thomas as the two seem to have misplaced certain written contributions of Mr. Anderson's, and Mr. Fryxell's loss of funds concerning Alter-Ego, respectively.

The fantastic lot of art contained in this issue of -273 C is not of any extraordinary flavor, however the Deadman piece by John L. Byrne has got to be one of the best, if not the best single illustration in this issue.

An extra added feature of this issue is its "Golden Age Gallery" which features four pages of golden age cover reprints, featuring: LEADING COMICS #14 with the Seven Soldiers of Victory, GREEN LANTERN #17, ALL NEW COMICS #10 featuring the Green Hornet and Simon & Kirby's Stuntman, and finally THE MARVEL FAMILY #7 featuring Captain Marvel, Mary Marvel and Captain Marvel Jr.

Rating 7 / ORLANDO FALCON

THE ACBA SKETCHBOOK - Price unknown - 36 pages, unbound - Send all inquiries to HERITAGE, 2040 Wellwood Ave, Farmingdale, New York 11735

I'm sorry we don't have the price on this but the guys at HERITAGE sent it down for review and when we inquired as to the retail price they forgot to tell us or something. This is purely an art portfolio with drawings, one each, by Neal Adams, Frazetta, Wood, Crandall, Starlin, Harper, Kaluta, Steranko, Sal Buscema, Frank Brunner, Tony Tallirico, Herb Trimpe, Don Perlin and others. The art runs the gamut from very good, such as the Adams, Wood and Starlin, to very poor such as the Frazetta and Harper. Most of the art is pretty good though, largely dealing with heroes and superheroes, with a few drawings of monsters and such. As an art portfolio it is entertaining without being anything extraordinary.

Rating 7 / JAMES VAN HISE

YELLOW BALLOON #7 - 35¢ - 42 pages mimeo & collated - Published by Richard Small, 117 S. Meridian Street #3, Tallahassee, Florida 32301

This is actually an installment printed as part of Capa Alpha, but so others can enjoy it as well, it's sold separately to the rest of fandom.

It leads off with a cover by Bill Black of Captain Marvel. It's not done as an arty cover, though, as it bristles with word balloons full of jokes. The inside front cover is in a different vein as it's a very good repro of the cover of CAPTAIN MARVEL #100. The text opens with an editorial about comics and Tallahassee fandom which can be read with general interest. Then we get into what's almost a travelogue, "The Apollo Moonlaunch". It's a lot of fun to read for with all the experiences the author of it had and the people he met there for the launch, it was almost like a convention. This is followed by "A Short History of Underground Comix" which, contrary to the title, spans fifteen pages. It's very well written, informative and filled with panels illustrating the discussion in the text. Then there's a short article by Marcus Wielage about his film company, Miracle Productions (you know the old joke; if it's a good production, it's a miracle). Although he does actually have a small film troupe, the company is mythical and the name is used so they can get in places student film makers usually aren't allowed. It's a good article and I'm sure it'll give other budding film makers many ideas. Then comes "Fandom Doldrums", a successful short humor article by Paul Remley. This is followed by a rather odd three page humor strip entitled "Here Comes Buffalo Bill!" It's pseudo-underground and is moderately successful. The issue is wrapped up with a closing editorial entitled "Afterthoughts" which talks about all kinds of things including the 1936 documentary TRIUMPH OF THE WILL which painted Hitler convincingly as the new Messiah for despite what we know about Hitler, the fiction of the film is supposed to be quite convincingly done.

This is another of those zines you have to read to appreciate. Would that there were more of them.

Rating 7 / JAMES VAN HISE

MEDIA FIVE #3 - 35¢ - 12 pages, tabloid, printed on pulp paper - Published by Bill Paul, 111 Mt. Pleasant Avenue, London, Ontario, Canada N6H 1E1

This is a Canadian tabloid newspaper devoted to the comixscene in general. This issue devotes itself to no special items though it features as its front page story an overdone recap of COSMICON; it appears that MEDIA FIVE is also the "official" program book for all attendees at the 1973 COSMICON which is all fine and nice but to those unfortunate enough not to have attended the con, they find themselves lost in the maze of descriptive prose of the goings on at the Festival. This issue is graced by several pieces of art by L. Micheal Butler whose artwork is fashioned in great detail after Frank Frazetta but falls off rather flat.

A section for letter to the editor is provided which accompanies an entire page to a set of consistent letters of praise. A fandom gallery follows this feature and it spotlights those people in fandom who have provided service above and beyond the call of duty to the institutions of fans throughout the Americas.

A two page mystery strip by Art Cooper is included within this issue. The art shown there is quite good although the characters involved are portrayed in old cliche situations and are not developed to the full extent of their capacities. Also included in this issue is a Ronn Sutton portfolio of art based on the "Carson of Venus" strip; a two page spread of "New Trends in Comics" by Steve Clement with very nice art by John Onoda, Duffy Vohland and Mike McKenney accompanying the article. This is followed by "Memories of a Neofan" by Joe Wesson, an article on the "professional fan" which makes for some very fine reading.

Rating 7 / ORLANDO FALCON

THE MONSTER TIMES #20 - $1.00, $6.00/13 issues - Tabloid size newspaper, 32 pages - Published by The Monster Times, P.O. Box 595, Old Chelsea Station, N.Y.C., N.Y. 10011

I find it incredible that I'll be saying what I'm about to say, and in fact I keep looking at it wondering if I should doubt my sanity, but nonetheless it's true. Here, unlikely as it may seem, is an excellent issue of TMT.

The cover is an interesting and, for a change, tasteful montage of the Ymir from 20 MILLION MILES TO EARTH and material from the Star Trek section. Page one is a full color combination of unrelated photos to present a coherent picture, in this case Captain Kirk pointing a phaser rifle at the Ymir. Interesting. The lead article is a retelling of the story of 20 MILLION MILES TO EARTH by Alan Brandman in four pages chock full of choice stills. The story is told from the point of the schmuck-faced kid who found the Ymir-bearing capsule on the beach, but thankfully it is still well done and not the disaster things like this usually turn into in TMT. This is followed by a one page article on the play "Warp", complete with the Warp poster, another piece of Warp art by Neal Adams that I haven't see before and a photo of one of the Adams-designed costumes from the play. A real nice job. Next is a poor strip by Jim Starlin which undeservedly occupies two pages and the less said about it, the better. This is followed by the highlight of the issue, a ten page section completely devoted to Star Trek. There's good stills, fine stills in fact, and a very valuable "Star Trek TV Guide" which lists all the episodes, gives the main guest stars, short summation and even critical comments! A beautiful job. There's a photo and review of the Mr. Spock Aurora plastic model kit, which is competently handled and is of interest since the kit has only been released in England. The centerspread, usually the low point of the issue and repository for the most crappy ideas imaginable, actually came up with something clever this time (the law of averages alone said they had to eventually). The centerspread takes Robert Crumb's "Keep On Truckin" gag, changes the figures into Star Trek characters in the same poses and dubs it "Keep On Trekin'..." Well, I think it's good anyway. Not to go only halfway in their Star Trek section, they actually used their imagination for a change and did something that was unquestionably beneficial for the reader. Thus, before our very eyes, is the "Star Trek Yellow Pages" (actually only one page) which lists names and addresses of sources for Star Trek fanzines and other related material and organizations. A job well done, for a change. The section is pretty much wrapped up with a two page review of the Star Trek paperbacks, and despite how generally unfavorable the review is, the article winds up with TMT trumpeting about how you can buy all the books straight from them. This one issue of TMT has more excellent features than the previous ten combined, and the final big feature of the issue continues the excellence that has formed the foundation of this number. "The Mask Of Fu Manchu" by David Zinman does a very skillful and talented job of retelling the story of the film and providing background on the character of Fu Mnachu as well. These three pages also have some beautiful stills of Boris Karloff as Fu Manchu. The remainder of the issue is comprised of the Monster Times Teletype, which gives news on upcoming films, and also a few fanzine reviews by Bob Napier, who earned his letter for Zine reviewing back in GEORGE. I still can't believe it, but this is really one fine issue of TMT.

Rating 9 / JAMES VAN HISE

BARBARIAN COMICS #2 - 50¢ + 15¢ postage - 52 pages, 7 x 10 (UNDERGROUND) - Published by California Comics, 73 East San Fernando Street, San Jose, California 95113

This second issue of BARBARIAN COMICS is a vast improvement over #1. The first strip, "Sun And Steel...Hall Of Kings", is an extremely interesting effort by Hal Han. His artwork has improved greatly. The story is really good and gets rather nightmarish in spots. "Hameka" by Ron Harris is reminiscent of something you'd expect to find in a fanzine. It's good nonetheless. "Starsmith" by Tom Bird is the issue's best strip. His artwork is a lot like Al Williamson's EC style. The story is a humorous sci-fi kind of thing. "Fastn'uff" by John Williams is about a wild motor cycle rider. This strip has a rather deadly ending. The final strip, "Crom" by W.A. Meugniot is a nest five pager. It has its serious moments and it has its humorous moments. There are also two full page beauties by Richard Corben.

I recommend this little number to one and all.

Rating 8 / MARK BURBEY

EPOCH #4 - 40¢ - 28 pages, 7 x 8½ - Published by Steve Mattingly, 11231 Wolf Lane, Indianapolis, Indiana 46229

This issue comes on as a very strong and very good fanzine both art and text wise as it features a number of very good pieces of art from Steve Ditko's "Mr. A" strip to a "Korak" piece by Frank Thorne and assorted other excellent features.

Even though EPOCH #4 might be said to be equally blessed with a fantastic lot of superb art and articles, the main emphasis would have to be placed on the artwork, for this issue of EPOCH contains a great many pieces of excellent artwork by Joe Sinnott of the Thing, the Black Canary, and the Spectre; an excellent illo of Red Wolf by Syd Shores, and several very nice pieces of art by Steve Fabian and John L. Byrne. Also included within the pages of this issue are several illustrations by John Fantucchio, Don Newton and Duffy Vohland.

To begin with, EPOCH #4 starts off with a front cover of King Kull, Tarzan, the Mercenary and the Night-Master, and winds up the issue with a back cover of the Man-Thing by Duffy Vohland and John L. Byrne; inbetween these is a free poster of Captain America battling the Red Skull's robot army by John Byrne. On the inside of the zine is a seven page strip entitled "Mercenary" which is written by Steve Mattingly and illustrated by John Byrne; the strip features the hero presented on the cover who frees himself from the body of the 20th century man he was imprisoned in and escapes to return to his own time in the far distant past to wreak his revenge on the Sorceress of Murnau who imprisoned him in the future.

The text of this issue includes a very good story on the Black Terror by Ray Miller; "One For All and All For Nothing!!" by Steve Utley, a story on the Seven Soldiers of Liberty, "Timing In The Comix Media" by Greg Potter, an indepth article on the rise and fall of Deadman by Roger Slifer and a story about Archies comics new line of "horror" titles by John Ivarone; several editorials are also included in this issue by Steve Mattingly which make for some very good reading.

The one factor against EPOCH #4 is its rather poor layout of this issue. This is clearly evident throughout the zine as you begin to read one story and are suddenly thrust into another article before you have finished reading the first story you started out with. To read a story on page 3 and then suddenly be sent to such and such a page to finish the text of that article begins to get very aggravating when you have to go through this same thing three and four times before reaching page 7. This same problem is found three or four times throughout the zine and it detracts greatly from EPOCH's otherwise perfect production of this issue. All in all, this is a fanzine worth much more than the 40¢ "Gang" Publications is asking for it, and should be picked up if you are sincerly interested in the nitty gritty of fandom.

Rating 8 / ORLANDO FALCON

THE JASOOMIAN #9 - $1.00 - 28 pages - Published by William Dutcher, P.O. Box 1305, Yuba City, California 95991

This is an Edgar Rice Burroughs fanzine, one of the better ones I've seen. Although some of the material seems to come from struggling ideas, there are a lot of worthwhile and interesting features.

The front cover is a nice illustration by Clyde Caldwell from the story "The Land That Time Forgot". The lead feature is an obituary to Joan Burroughs Pierce (ERB's daughter and wife of former Tarzan Jim Pierce) who passed away recently. It includes a number of photos of her with a very short biography. The three pages that follow it are strictly from hunger and could concern only the most adamant ERB fan as it concerns the mathematics systems used by Burroughs for different civilizations created in his stories. There follows a one page article on ERB reprinted from an old newspaper; a two page article concerning Doug Elmo Brooks, a British Physical Culture expert who once posed as Tarzan for various ads for products; and two,pages of ads for Tarzan on radio, in the movies and products related to those ads. This is followed by another article of questionable value - it's a Tarzan horoscope, most of which is concerned with an explanation and analysis of that horoscope. The only redeeming feature is a beautiful half page drawing by Neal Macdonald of Tarzan with a gorgeous chick. The next four pages concern themselves with Steve Hawkes (Steve Sipek), the latest movie Tarzan. The author of the piece hasn't seen either of the two new Tarzan movies yet, so instead he discusses the source of the story for one of them and reprints two pages of excellent Tarzan comic art from a Phillippine comic on which the movie story was based, a beautiful drawing from the promotion for one of the films, and a one page article on Steve Hawkes including photos of him and his pet lion and tiger. This is followed by a one page article on how Tarzan has been presented to the Russian-Americans, the article being taken from the Philippine Free Press. There's also a page with some examples of "Tarzan" products including glue and medicated throat jubes. A handwritten dedication by Burroughs from one of his books is presented also. After two pages of ERB related news, most of which is pretty interesting, is a three page first installment of a comic strip adaptation of "The Bandit Of Hell's Bend", drawn by Al Martin Napoletano. The art isn't bad and if you like westerns it is interesting. The back cover is of Dian the beautiful by Jim Garrison but is rather badly drawn. The good points of this issue outweigh the bad, though, by a large degree and does make for an interesting excursion.

Rating 7 / JAMES VAN HISE

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★ LUNCHEON

The Awards Luncheon will be held on Saturday, July 7. Receiving awards this year will be C.C. Beck and another guest still to be announced. Tickets to the luncheon are $7.50 each and early reservations are to everyone's advantage.

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A table six feet long by 2½ feet deep is $50.00 (Price covers all five days and *one* admission) until May 15. After that the price is $60.00 per table. (By March First, 36 of 110 available tables had been sold.) Earliest reservations (payment enclosed) get best locations, although there are no bad ones.

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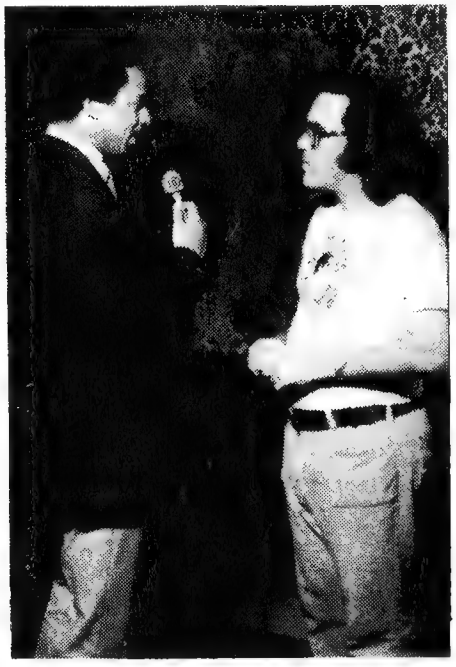

★ CONVENTION HOURS

Tuesday	July 3	6pm to 10pm Pre-registration
Wednesday	July 4	
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Friday	July 6	(and films 8pm to
Saturday	July 7	3am)
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It's going to be the biggest one yet! There will be more great guests, more exhibits, more special activities, more favorite films, more comic books, more nostalgia — more of everything that has made the Comic Art Convention the spectacle and the wonder of them all!

Don't miss this one. Be there to see it all, taste it all, experience it all. Set up your vacation plans around it, and make New York in 1973 *your* place to be.

Plans will continue to be made right up to Convention time, but there are a few solid items which can be announced in advance.

Guest of Honor will be C.C. Beck, artist of the once and future *Captain Marvel.* C.C. Beck was the witty stylist behind one of the greatest comic characters ever; and to all our delight, he is again.

Additionally, Mr. Beck will have on display an array of his weapons. You will see articles of war made of iron, steel, leather, and oak, until miraculously, close scrutiny reveals the wizardry of their true construction — from paper and tin foil and balsa and cardboard. Seeing may not even then be believing!

Mac Raboy was the brilliant talent behind the *Green Lama, Captain Marvel, Jr.,* and at the end of his life, Flash Gordon. In the two years since his death, an exhibit has been assembled of his artwork. This retrospective show will be one of the Convention highlights.

Bill Gaines and the *Mad* gang will make a convivial appearance to discuss and promote Bill's new book recently published...

One of the panels scheduled will be called "The Treatment of War in Comic Books", and special guest panelist will be Russ Heath, truly an artist's artist, and delineator of *Sergeant Rock.*

Are you interested in writing, penciling, or inking for the comics? Then bring samples with you to demonstrate your technique and versatility — because National is looking for new talent, and will have its editors there to interview, discuss, and appraise. Where else is professional consultation available for the new writer or artist?

After years of seeing "*Batman,* by Bob Kane" in hundreds of stories, convention members will get their chance to meet Bob Kane in person. See and hear this hall of fame comic book artist give the Convention's keynote talk!

The ever-growing and spectacular Costume Parade will be more exciting than ever. There will be cash prizes again, adding an incentive to everyone's ingenuity. Bring your camera and color film. Details from Debi Feliziani, 36 Harrison Place, Farmingdale, N.Y. 11735.

For everyone's fun and delight, the Convention's special guest will be Russell Myers, creator of that cigar-butt siren, that beer-can belle, *Broom Hilda*!

Postponed last year, we have scheduled again this year an exhibition of the works of Jeff Jones.

To talk about his beautiful new full-color, hardcover *Tarzan,* we will present Burne Hogarth, extraordinary artist of Tarzan's golden era. Of course, this session will include autographs and a question and answer period.

Film showings nightly from Wednesday to Saturday (no film program Sunday evening) from 8:00 PM to 3:00 AM, combining the best of adventure, serial, cartoon, and fantasy films!

★MEMBERSHIP

Regular membership covers all five days and includes all activities $7.00
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All regular and supporting members who register before May 15, 1973 will be listed in order of registration in the big Souvenir Program.

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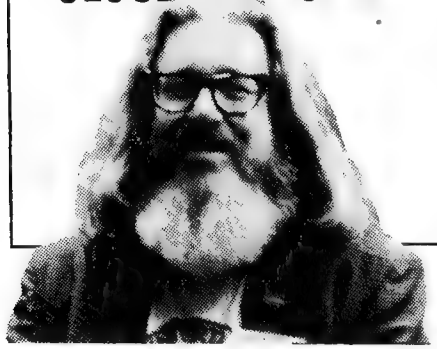

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LIFE WITH LUIGI "LUIGI FINDS A RARE COIN"
TWILIGHT ZONE (TV) "THE GIFT"
S-F THEATRE (TV) "LOST HEARTBEAT"

V.2B- THE GREEN HORNET "DEATH PROWLS AT NIGHT"
THE GREEN HORNET "THE DEVILS PLAYGROUND"
THEATRE FIVE "THE NEW ORDER"
THE LONE RANGER "THE HAPPY MORGAN GANG"

V.3B- CRIME CLUB: "THE CORPSE WORE A WIG"
SAM SPADE "EDITH HAMILTON"
MR. & MRS. NORTH "MISSING SPARKLERS"
BOSTON BLACKIE "WHERE'S THE $50,000?"

V.4B- MURDER BY EXPERTS "RETURN TRIP"
THE WHISTLER ""7 STEPS TO MURDER"
CRIME CLUB "DEATH AT 7:10"
WHAT EVER BECAME OF CASEY, CRIME PHOTOGRAPHER

V.5B- SHERLOCK HOLMES "SIGN OF FOUR" complete

V.6B- FRED ALLEN 1/20/46
FRED ALLEN 11/28/46
GREAT GILDERSLEEVE "SUGGESTION BOX"
KRAFT MUSIC HALL 1030/47

V.7B- BING CROSBY SHOW 3.14/47
GREAT GILDERSLEEVE "GILDY RUNS FOR MAYOR"
FIBBER MCGEE & MOLLY 6/43
CHARLIE McCARTHY 1/17/46

V.8B- RICHARD DIAMOND "ICE PICK MURDER"
LEGEND OF AL JOLSON 1/20/46
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OUR MISS BROOKS "THE TRAILER"

V.9B- THEATRE FIVE "YOUR TIME IS UP"
THE LONE RANGER "SCAR BASCOMB GANG"
GREEN HORNET "UNEXPECTED MEETING"
GREEN HORNET "STUFFED PANDA"

V.10B THEATRE FIVE "MY OTHER SELF"
THE SHADOW "HOUSE OF HORROR"
THE GREEN HORNET "BAIT FOR A TWO TIMER"
THE LONE RANGER "TOM LAYTON RETURNS"

V.11B THE HONEYMOONERS (TV, 2 EPISODES, ORIG. CAST)
"RALPH & ED TELL THEIR WIVES THEY CAN'T GO FISHING," "RALPH GETS A SAFE DRIVING AWARD"
COLT .45 "DECOY" (TV)
SHADOW "DEATH PROWLS AT NIGHT"

V.12B THE HONEYMOONERS (TV, 3 EPISODES, ORIGINAL CAST)
"RALPH CALLS ALICE'S MOTHER A BLABBERMOUTH & ALICE LEAVES HOME," "RALPH GOES BOWLING & HURTS HIS BACK," "THE KRAMDENS GET A PHONE".
THEATRE X "THE DEAD WON'T DIE"

V.13B THE ADVENTURES OF SHERLOCK HOLMES (MOVIE SOUNDTRACK)
FAMILY THEATRE "BEAUTY & BRAINS"

V.14B STRAIGHT ARROW "FAST RUNNER" (LAST ½ SHOW)
JACK ARMSTRONG "WATER SPOUTS"
GENE AUTRY MELODY RANCH '55 XMAS SHOW
THE SHADOW "HOUSE THAT DEATH BUILT"
THE SHADOW "STAKE OUT"

V.15B STRAIGHT ARROW "WHITE COMANCHE"
CAPT MIDNIGHT " May 1947
CAPT MIDNIGHT 1/10/49
TOM MIX "MYSTERY OF HURRICANE HORSE"
DICK TRACY 9/16/46
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OMAR, WIZARD OF PERSIA 1935

V.16B BLUE BEETLE "A NECKLACE IS STOLEN"
BLUE BEETLE "BLACKMAIL"
GREEN HORNET "HIGHWAY ROBBERY"
THE BLACK HOOD Aug. 30,1942
MANDRAKE THE MAGICIAN , 1st show
SUPERMAN, Mar. 20,1945
SUPERMAN, Mar. 21,1945

V.17B GANGBUSTERS "CASE OF THE WOLVERINE"
X MINUS ONE "MERCHANT OF VENUS"
MAYOR OF TOWN July 1946
CHARLIE McCARTHY Sept. 21, 1941

V.18B MOLLE MYSTERY THEATRE Mar. 29, 1946
HERMIT'S CAVE "GYPSY'S CURSE"
I LOVE A MYSTERY "BURY YOUR DEAD, ARIZONA"
TARZAN 1st show

V.19B DANGER WITH GRAINGER "COMIC ARTIST"
GANGBUSTERS "MAD DOGS OF CRIME"
JOHNNY DOLLAR "WAYWARD GUN MATTER"
ELLERY QUEEN "ARMCHAIR DETECTIVE"

V.20B AL JOLSON "GUEST STAR"
HOP HARRIGAN
QUITE PLEASE "THING ON THE FOURABLE BOARD"
MY FRIEND IRMA "SEEING A GHOST"
SCARLET PIMPERNEL

V.21B MERCURY THEATRE "WAR OF THE WORLDS" (ORIGINAL BROADCAST)
TOM MIX "MYSTERY OF MAGIC MESA"
X MINUS ONE "FIRST CONTACT"

V.22B FIRST NIGHTER "LETS GO ROUND AGAIN"
BLONDIE "DAGWOOD DREAMS"
BEULAH "BEULAH HAS A SPAT WITH BILL"
FRED ALLEN 3/23/47
ALDRICH FAMILY "STOLEN BYCYCLE"

V.23B ALDRICH FAMILY "PHONE MIX UP"
FIBBER & MOLLY "BIRTHDAY PARTHY FOR DOC GAMBLE"
X MINUS ONE "$1,000 A PLATE"
SUSPENSE "BACK FOR CHRISTMAS"

V.24B THE WHISTLER "SPELL IN GREEN"
THE SHADOW "THE SHADOW CHALLENGES"
THE SHADOW "GUEST OF DEATH"
SUSPENSE "CAVE OF ALI BABA"

V.25B HAVE GUN WILL TRAVEL "ADAM FOLEY"
PHIL HARRIS, ALICE FAYE SHOW "XMAS SHOW"
HARRY LIME "IN BUDAPEST"
THE LONE RANGER "FLAMING ARROW"

V.26B CISCO KID "SHOWDOWN AT QUICKSAND BEND"
HOPALONG CASSIDY "LAWYER FROM LAREDO"
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V.27B HARRY LIME "IN TANGIERS"
LIFE OF RILEY "JR. GETS LECTURED"
MEET CORLIS ARCHER "DEXTER'S INSURANCE"
SUSPENSE "THE GREAT TRAIN ROBBERY"
THE UNEXPECTED "HANDLE WITH CARE"

V.28B HARDY FAMILY "HARDY'S BECOME ROYALTY"
MY FAVORITE HUSBAND "VALENTINE DAY"
PHILO VANCE "THE GIRL WHO CAME BACK"
MURDER CLINIC "TRAGEDY OF MARSDEN MANOR"

V.29B HAUNTING HOUR "OUT OF THE NIGHT"
CASEY, CRIME PHOTORAPHER "CLUE IN THE CLOUDS"
SECRETS OF SCOTLAND YARD "5 POLICE ARE SHOT"
MATT SLADE "THE AVERAGE HEIR"

V.30B ADV. OF FRANK RACE "VANISHING PRESIDENT"
HAUNTING HOUR "CASE OF THE LONESOME CORPSE"
BLACK MUSEUM "THE SERVICE CARD"
MYSTERY THEATRE "DEATH TALKS OUT OF TURN"

V.31B THE LONE RANGER "FT. STANLEY"
THE SHADOW "TRAFFIC IN DEATH"
THE SHADOW "DEATH COILS TO STRIKE"
THE SHADOW "BONES OF THE DRAGON"

V.32B GREAT GILDERSLEEVE "KATHRYN'S BOATING DATE"
TOM MIX "CASE OF THE VANISHING VILLAGE"
SUSPENSE "THE 13th SOUND"
CISCO KID "CISCO'S SISTER"

V.33B 5 EPISODES OF "SCIENCE FICTION THEATRE" (TV)
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THE LONE RANGER "LEE MADISON STORY"
AMOS & ANDY, 7/6/48 "KINGFISH SELLS ANDY A FRENCH CAR"
FIBBER MCGEE & MOLLY, 1/30/45 "FIBBER FIXES HIS BOYHOOD SLED"

V.40B FIBBER MCGEE & MOLLY, "THE MCGEES PUT UP A STRANDED SAILOR"
BING CROSBY CHESTERFIELD SHOW, 11/7/51, "WITH DEAN MARTIN & JERRY LEWIS"
GANGBUSTERS "CASE OF THE JERSEY BUTCHER BANDITS

V.41B MARTIN BLOCK SHOW, 10/31/47 "FEATURES AL JOLSON
CHESTERFIELD SUPPERCLUB, "WITH PERRY COMO"
MARCH OF DIMES, "WITH EDDY HOWARD ORCH."
ARTHUR GODFREY TIME, 11/6/49
BREAKFAST CLUB, 10/2/47, "WITH DON MCNEIL"
G.I. JILL'S ALL TIME HIT PARADE

V.42B LIFE OF RILEY, 1945, "RILEY THINKS JR. IS ABOUT TO THROW A FOOTBALL GAME"
A DATE WITH JUDY, 1945, "NEVER TELL A LIE"
STAN KENTON & HIS ORCHESTRA, 1946
SATURDAY GO TO MEETING TIME, 1945, "WITH THE TEEN TIMERS CLUB"
DUFFY'S TAVERN , 1946, "THE SINGING DOG"

V.43B GRAND OLE OPERY, 1945, "WITH ROY ACUFF"
ALL STAR WESTERN THEATRE, 1946, "WITH MONTE HALE, DENIS MOORE, & ADRIAN BOOTH."
MELODY ROUNDUP, 1946, "HOLLYWOOD BARNDANCE"
GAY 90'S REVIEW, "WITH JOE HOWARD"

V.44B BOB YOUNG DISC JOCKEY, 1946, "FROM YE OLDE REMEMBER WHEN" ALBUM
HOLLYWOOD STAR TIME, 1945, "THE LODGER" starring VINCENT PRICE.
TOMMY DORSEY & ZIGGY ELMAN FROM CASINO GARDENS, 1946
HOLLYWOOD STAR TIME, 1945, "THE MAJOR & THE MINOR" starring ROBERT YOUNG & JOAN CAULFIELD.
SONGS OF THE ISLANDS, 1946

V.45B BUCK ROGERS, 1st episode
CAPT. MIDNIGHT
GANGBUSTERS "CASE OF THE QUINCY KILLERS"
THE LONE RANGER "RETURN OF BUTCH CAVENDISH"
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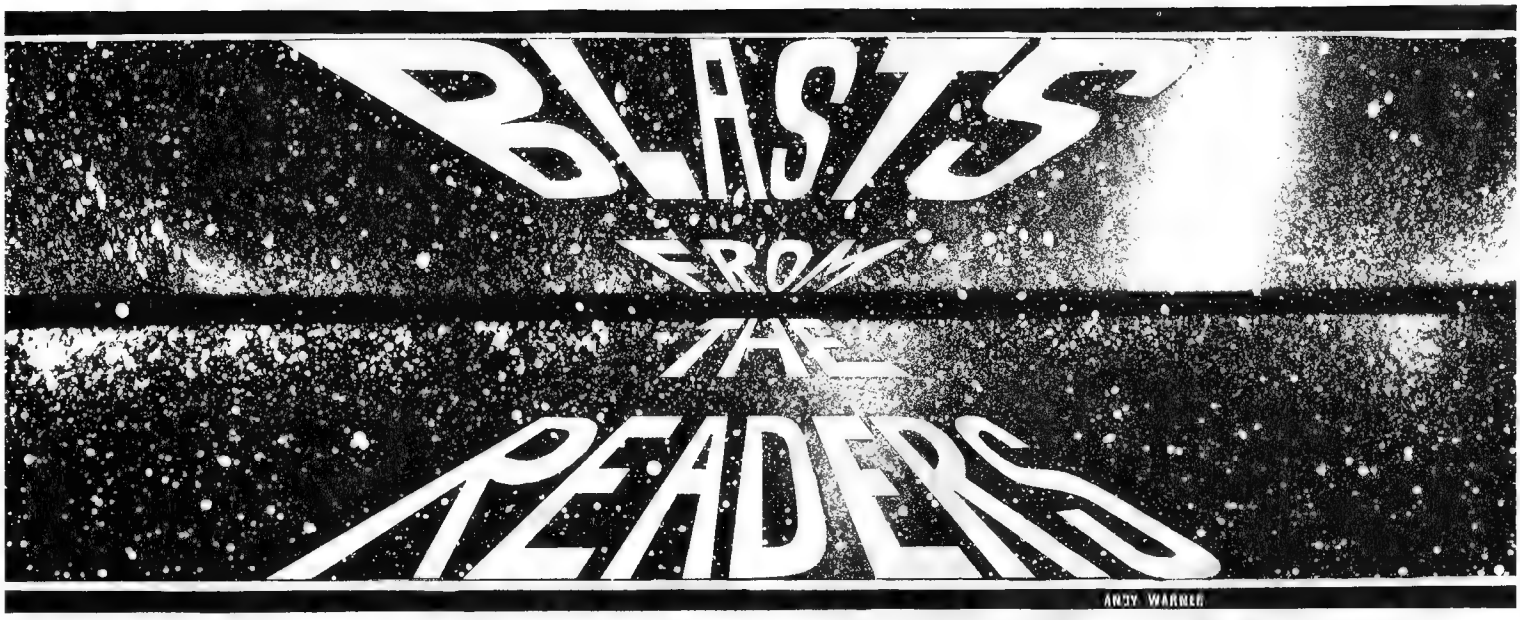

EDITOR: ALL OF YOU GOLDEN AGE FANS WILL BE GLAD TO KNOW THAT "THE GOLDEN AGE COLLECTOR" #2 IS FINALLY OUT AND IS EVEN BIGGER AND BETTER THAN #1. SEE DETAILS IN OUR FANZINE SECTION. IN THIS REGARDS, I WOULD LIKE TO BORROW A COPY OF THE COMIC "GREEN LAMA" #2 FOR USE IN A FUTURE ISSUE. ANYWHERE HAVE A COPY THEY'LL LEND ME??

Dear G.B.,
What can be said? RB&CC #100 has got to be the finest zine I have ever seen. First, it is astonishing that a zine would reach #100, when most only last 2 or 3 issues. But you have done it and should be very proud I have never realized, until I saw Larry Bigman's checklist, how much you all have done for the hobby I love. All I can say is, never stop doing your number, and good luck.

JIM SCHWADA
10100 ROE AVE
OVERLAND PARK,KAN. 66207

Dear G.B.,
About all I can say is that others have tried and others have failed. In my opinion the RBCC is by far and away the bext zine on the market today, second to none. You people at the SFCA are really putting your creative talents into each and every issue that has been received by all of us out here in fandom. To say thank you is surely not enough, but for the moment that is all I have to offer.
I feel that by having Rex Miller's column "Premium Classics" in the RB&CC, you have added greatly to the basic knowledge of all fans in all fields of comic fandom. His knowledge is vast and his humor is truly seen in his latest colum in RBCC #99 (you do remember that issue don't you? The one before your fantastic century issue). I always look for this column the very first moment that I receive my copy of the RB&CC. At times I do have a little difficulty locating it. But that, at times, is a small price to pay. Now here comes the suggestion for the betterment of your tremendous zine. To be able to make easy reference to certain continuous features (such as Keyhole, Premium Classics, Critique, etc.) I strongly feel that it would be to the advantage of all to have an index, listing the features and those dealers and advertisers that have purchased 1 full page or more, so that we may be able to find our favorite dealer or feature with as much ease as possible. I am sure that you have already been approached about this very same thing, time and time again, but I, for one, would like to know why it is that you do not have an inex to advertisers?
Sorry to take up so much of your time with my ramblings but I felt that I would just like to let you people know that you are doing a great job. So keep up the excellent production that you are famous for.

T.K. TORPH
8447 FARLEY
OVERLAND PK, KAN. 66212

Dear G.B.,
Congratulations are indeed in store for your personal massive efforts to not only publish one hundred issues of RB&CC, but also for your victory over a handicap few people probably realize inflicts you. The BUYERS GUIDE may proclaim itself to be comic fandom's only adzine, however Alan Light was not the individual who took over a floundering fanzine called THE COMICOLLECTOR and built it into a 2000 plus circulation. What with Jerry Bails, Ronn Foss, and Biljo White having trouble keeping the 'zine' up, a lesser man than you would also have failed. So, as long as you can produce such an excellent combination ad and article zine, you've earned my support and assuredly two grand others.

JOHN RAJCA
PO BOX 19516
PHILA., PA. 19124

EDITOR: THANKS FOR THE KIND WORDS, JOHN. AN INTERESTING SIDELIGHT: MANY FANS THINK THAT ALAN LIGHT & I ARE BITTER ENEMIES--SUCH IS NOT THE CASE.

Dear G.B.,
I have been reading the RB&CC since issue 42 and this is the first time I've written to you. I want to congratulate you on your excellent magazine, especially now that it has reached it's 100th issue. I hope to see more & better additions to your format in the future.
I also want to comment on an article on the movie serial "Dick Tracy" that was featured in #99. Mr. Van Hise may be interested to know that the 1937 "Dick Tracy" serial was recently shown in chapter form at the Art Ttheatre here in Dayton. One chapter was shown each week at midnight on Saturday with underground movies. A Zorro serial was also shown on a children's TV show here recently. Not too long ago a Tarzan serial was also ahown at the Art. Please keep writing about those great movie serials!

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There is a certain "big time" dealer by the name of Robert Bell whom I may be telling you about next issue if I don't get my money back. It will interest anyone who is thinking about dealing with him.

MICK GAITHER 8511 CHAPEL VIEW RD. ELLICOTT CITY, MARYLAND 21043

In 1967 (a very good year) I boxed my comic collection up & began my pursuit of rock & roll stardom. Rock & roll being what it is (& my guitar playing being what it is), I am now broke & stuck with almost a thousand comics which are very hard to read under a black strobe light. Also, I am too lazy to print up lists & mail them & sell individual books. So I am selling my books as a lot (two lots if necessary) & plan to retire to Buenos Aires with the funds.

A rough breakdown:

LOT A

393 Marvels. 94% in good to excellent condition, 90-100% pre-1968. Several raries, several good complete runs. Sum of average list values = $400 or so. Need $275.

LOT B

523 other brands, 89% DC. A little older than Marvels. Mostly good or fair+ condition. Several good complete runs & some neat things: Creepy 1-9, Tales from the Crypt # 28, etc. No golden agers. Sum of average list values = $600 or so. Need $425.

ENTIRE LOT $600 (60 % of what they're worth!)

Of course I expect no one to rush me a check on the basis of these vague facts. But if you can afford to buy one or both lots, write for a list of the books & their conditions. In view of the idiotically low price asked for the lot(s), do not ask me to lower my price(s).

Nor do I expect anyone to rush me so large an amount to someone who could easily have no comics and several aliase (me). So I'll deliver the books in person for a $25 deposit (deducted, of course, from the price of the books). If you're more than 400 miles from Baltimore & you'll have to wait till August when I leave to "see America," but if you're closer I can deliver soon. 4% off if you feel like coming here & getting them. Write soon-- help prevent my return to rock & roll!

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COMICS FOR SALE OR TRADE

All comics are graded carefully and are priced accordingly. Trades take preference over orders. Money orders only ([redacted]), Postage on all orders 35¢; Minimum Order $3.00 ..... Please include S.A.S.E. Thank You.

BLACK TERROR 19 (g)	$ 3.00: JOE PALOOKA 3 (g)	$ 3.00
BLACK TERROR 21 (vg-book creased)	$ 2.00: JOE PALOOKA 6 (g)	$ 4.50
AMERICA'S BEST 13 (vg-e,f.o.)	$ 5.00::JOE PALOOKA 8 (g)	$ 2.00
AMERICA'S BEST 22 (g)	$ 4.00: JOE PALOOKA 9 (vg)	$ 3.00
~~EXCITING 29 (vg)~~	~~$ 7.00~~: JOE PALOOKA 10 (vg)	$ 3.00
THRILLING 60 (vg)	$ 3.00: STEVE CANYON 4 (g)	$ 4.00
DAREDEVIL 45 (vg)	$ 3.50: STEVE CANYON 5 (g)	$ 4.00
HEADLINE 15 (g)	$ 2.00: DICK TRACY 73 (nm)	$ 3.50
HEADLINE 22 (vg)	$ 2.50: BLUE BOLT, Vol 7-#4 (g)	$ 2.00
TERRY & THE PIRATES 11 (fair)	$ 2.00: BLUE BOLT, " No. 103 (vg)	$ 2.00

MARVEL COMICS (ALL ARE NM-MINT) 30¢ each (unless otherwise noted)
IRONMAN 3,4,5 - 40¢ each; 18,22,23-27,31,33,34,36,37,49,50
SPIDERMAN 37,44 - 40¢ each; 53,54,60,62,64,77,79, 80,82,84,85-87,92-94,96, 104
DAREDEVIL 28,32,37, 39-49, 52,55, 57-61, 63-66, 71,72,78,92, 29
CAPT. AMERICA 103,104 - 40¢ each; 114,118, 122-128, 130-132, 134-136, 139
FANTASTIC FOUR 61,67 - 40¢ each; 75-87, 90,93-97,99,101,103,106,107-110,112,124, 128
SUB-MARINER 2-5 - 40¢ each; 17,18,13,15,21-26,31,56 HERO FOR HIRE 4, 5, 6,
THOR 147,148,150,151,153,161,164,168,173,176,177,179,183,184, 186, 202
HULK 105, 106 - 40¢ each; 112, 120, 127, 130, 136, 138, 141, 142
CAPT. MARVEL 2, 3, 4 - 40¢ each; 5,6, 7, 8 - 35¢ each; 11, 12, 15, 19, 20, 21
X-MEN 37,37,38,42 - 40¢ each; 46,52,54,47,60,64 SHIELD 6 - 40¢; 11-13, 15
FEAR 10 20¢ WHERE CREATURES ROAM 3 20¢ WHERE MONSTERS DWELL 3 20¢
MARVEL PREMIERE 5 - 20¢ CAPT. SAVAGE 2-5, 11 NOT BRAND ECH 5 20¢
SGT. FURY 41, 71 - 20¢ each; SPECIAL EDITION 6 - 30¢; DR. STRANGE 180, 181
T.O.S. 86, 88, 94, 96 - 50¢ each; STRANGE TALES 138 50¢
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T.T.A. 89, 90, 92, 94, 96, 97, 99 ... 40¢ each

MARVEL COMICS (ALL ARE G-VG) 20¢ each (unless otherwise noted)
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T.T.A. 74 - 30¢ 83, 86, 99 SHIELD 4 (fair-origin) 20¢; 5 - 30¢
STRANGE TALES 148-150, 164 - 40¢ each T. O. S. 78, 84, 94, 99 - 30¢ each
DR. STRANGE 170, 172, 177, 178 SUB-MARINER 10, 11, 28 CAPT. AMERICA 105
FANTASTIC FOUR 43 (fair) - 30¢; 60, 65, 70, 72, 76 THOR 146, 150, 154, 161, 162, 173
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IRONMAN & SUB-MARINER 1 (one-shot) .... 50¢

WANT LIST ..... WANT LIST ..... WANT LIST

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COMBAT 4, AMERICA'S BEST 1-3, 26, 30 BLACK TERROR 3 FIGHTING YANK 2, 25
STARTLING 1, 10, 20-26 EXCITING 8,15, 22, 24-28, 39, 48, 50, 54, 60, 67, 68
THRILLING 2-5, 20-28, 38, 39, 46, 57, 61, 63 MYSTERY [redacted] DOLLMAN 1-4, 28
CATMAN 8-11, 13-22, 26, 27 CAPT. FLIGHT 8, 9 TERRIFIC 2-5 ALL-NEW 6, 9, 13

**** ORIGINAL ART FOR SALE ****

Steve Canyon - daily - two - one from 1965 and from 1970 $15. each

Alley Oop - daily - two - both 1970 $10. each

Beetle Bailey by Mort Walker - daily - 1959 - $20.

Mark Trail - sunday - 1968 - also inscribed by Ed Dodd $20.

Wally Wood - splash page for "Dynamo" pen and ink signed 14x20 inches $20.

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BATMAN - ½ hr. color 16mm print for TV. $50.

16mm b&w sound trailers: Hi Serrs 50' ; Valley Of The Dolls 50'; Solphunters 50' $2. each-M.Monroe & James Dean 100' $4.

mounted 35mm frames from : LET IT BE, THUNDERBALL, YOU ONLY LIVE TWICE, MYRA BRECKENRIDGE, PSYCHO LOVERS, PATTON, HOSPITAL, all color $1.50 for a set of ten

Magazines: Films In Review, Nov. '62, Dec. '63; Movie Maker Feb. '69 American Cinematographer Nov. '61; THE EXPLOITER (tabloid paper devoted to X-rated films) 33 issues starting with no. 1. Not in complete order, $10. for lot.; Cineme Dec. '65; Focus on Film Oct. '70; Continental (lots of nudes) ; Sight & Sound winter 70-71; Show-June, March '70; May, Aug., Sept. Nov. '71, All magazines are $1. each except Exploiter which is being sold as a lot only. Everything in good condition. Hard cover books: Vivs Vamp (a book of photographs) by G.Nash $5, Garbo by F.Billquist, 1st. ed. with dj, 1960, Putnam $8. To Much Too Soon by Diana Barrymore, with dj, Holt & co, 1957 $5.

WANTED: anything related to films: stills, books, magazines and especially 16mm films

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Thunderbolt, Vol. 3 #'s 57, 58	Hercules, Vol. 1 #'s 4, 6
Unusual Tales, Vol. 1 #'s 26, 35	Strange Suspense, Vol. 1 #'s 2, 5; Vol. 3 #1
Abbott & Costello, Vol. 1 #'s 1, 3	Son of Vulcan, Vol. 1 #48; Vol. 2 #'s 49, 50
Charlton Premiere, Vol. 1 # 19; Vol. 2 #'s 3, 4	

DELL COMICS - Condition: Very Good (or as indicated) Priced per each

Beetle Bailey, #'s 26, 27, 30, 33, 34, 35	50¢	Green Beret, #'s 2, 4	40¢
Combat, #'s 7, 10, 13, 19, 23, 25, 26	40¢	F Troop, #'s 4, 6, 7	30¢
Jungle War Stories #01-384-209, #'s 6, 8	50¢	The Cat, #'s 12-109-612 and #4	30¢
Charlie Chan (mint) #'s 1, 2	1.00	Flying Saucers, #'s 1, 2, 4	50¢
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Air War Stories, #'s 2, 3	35¢	Get Smart #'s 5, 7	35¢
Hogan's Heroes, #'s 3, 7, 8	30¢	Space Man (Good) #7	50¢

THE HUMOR DEPARTMENT - Hardbacks - Condition: Very Good (Dust Jacket - d/j)
YOURS SINCERELY, excerpts from famous weekly writings of Monica Dickens and Beverly Nichols appearing in Women's Own, national weekly, London, G.Newnes, Ltd. 1949, 1st Ed. (d/j) 96 pp $2.50
STILL IN THE DRAFT, hilarious humor, WW II draftee's letters, by Park Kendall, M. S. Mill Co., Inc., New York, 1942, approx. 51 pp. Illustrated by BOBS .. $3.00
FATHER OF THE BRIDE, by Edward Streeter, illustrated by Gluyas Williams, Simon & Schuster, New York, 1949, 4th ptg. (d/j) 244 pp. $2.50
HERCULE AND THE GODS, a tale of the amusing escapades of a French railway workman after WW I, by Pierre Audemars, Rinehart & Co., Inc. New York 1946 (d/j) 302 pp. $2.50
A TREASURY OF LAUGHTER, Louis Untermeyer, Simon & Schuster, 1946 712 pp. $3.00
THE BEST HUMOR ANNUAL, edited by L. Untermeyer and R. E. Shikes, 1st Edition, 1951, Henry Holt & Co. 343 pp. $3.50

Whitman Publishing Company Books -- Condition: Very Good (Dust Jacket - d/j)

JANE WITHERS AND THE SWAMP WIZARD, by K. Heisenfelt, 1944, 248 pp.	$4.00
KING of the ROYAL MOUNTED, by Zane Grey, 1946, 248 pp. (d/j)	$4.00
SHIRLEY TEMPLE and the Spirit of Dragonwood, by K. Heisenfelt, 1945, 248 pp.	$4.00
TARZAN and the Forbidden City, by Edgar Rice Burroughs, 1952, 250 pp. (d/j)	$2.50
RIP FOSTER Rides the Gray Planet, by Blake Savage, 1952, 250 pp. (d/j)	$2.50
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DAVE PALMER'S DIAMOND MYSTERY, by Nels L. Jorgensen, Cupples & Leon 1954	$2.00
NINE GOOD MEN, by Frank O'Rourke, A.S. Barnes & Co. 1952 (d/j)	$2.25
LOSE WITH A SMILE, by Ring W. Lardner, C. Scribner's Sons, 1933	$3.00
SOUTHPAW FROM SAN FRANCISCO, by Philip Harkins, Wm. Morrow & Co. 1948	$2.50
THE SPEED BOY, by Frank J. Hart, R.R. Donnelley & Sons Co. 1938	$2.25
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we have many 65'-73' crap from all da companies(GOLDkey,dell etc.) that I wish not to waste money advertising indi. send wants([redacted]!)

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MONEY & FREE PUBLICITY for info on sources offering discounts, anything free or wholesale. Free details! STAN WONG, 1275 Waverley, Vancouver 15, B.C. Canada. WANTED: Star Trek #1, Weird Worlds #1, Pulps, EC, Golden Age.

COMIC COLLECTOR'S COMMENTS

BY HOWARD P SIEGEL

COLUMNIST'S CORNER

I AM ENCOURAGED

by what seems to be "second generation packaging" of the comic art fan and collector. The emergence of groups such as "The Gang" and "The Mob" is enlightening. With panelology as their common interest, they travel, meet and enjoy themselves. Their efforts oft times are presented in the form of zine articles and LOC's to editors. I would be delighted to tell my readers about other such cliques. Another delight has been coming lately in the form of letters and contributions, much of the latter finding its way into the past few and future columns. I trust the flow will not ebb. And so, to emphysize what I have just expounded, the Mail Department rates first lead-in this issue.....

MAIL DEPARTMENT

THANK YOUS to TONY KOWALIK, attending Milwaukee School of Engineering for the commercial ad which has the all time famous filmland monsters in it. Tony's contribution will appear in a future issue with full credit. And to WILLARD HARRISON, attending the University of Montevallo in Alabama for a first rate piece of work. Williard put time and talent into a picture quiz which will appear next issue. It's one for you costume specialists.

HANK HARRISON of San Antonio, Texas, a Jack Davis art collector was satisfied (I hope) by the belated appearance of last issue's ad.

A letter and phone call from DAVE WENGER with some questions about fandom and the pros. I think some of the items in this issue answers several questions Dave.

Several nice letters from MIKE CHERKAS of Oshowa, Ontario, Canada in which he sounds off on poor distribution in Canada and other things.

SCOTT PAAUW, leader of "The Mob" sends the group roster: GARY GETSOFF, Birmingham - JOHN CAMERON, Southfield - brothers ARV and DES JONES, Detroit - DAVE HUTZLEY, Birmingham - JEFF ANTONETTE, Utica - JIM GLASS, Birmingham - JERRY JASINSKI, Royal Oak - AUBREY BRADFORD, Detroit - KEITHER POLLARD, Detroit - BUZZ SPECHT, Utica - SPECS SIEGEL, Huntington Woods - TIM SIEGEL, Detroit. Photos show them to be a good looking crew with some zine writing and publishing credits plus an avid interest in all comic art media. A coupla guys are also dealers of sorts. The Siegels are no relation.....

"It's over at last!" states "Gang" member "DOC" LARRY BRNICKY in his letter - "it's" being college for the year. Now he's all set for some panelological pleasure including getting up to date with his mail and reading, plus some get-togethers with "The Gang" and a contemplated visit to the N.Y. Con.

Dear RON TRELOWSKY of Oceola, Ark.: Thanks for the kind words about CCC and RB-CC in general. However, you would make my boss, G.B. Love, and myself much happier if you would buy your own sub rather than wait until your friend gets done with his. If, as you say, some of the information is old by the time you get this zine, why not have the advantage of an on-time copy of your own? Think about it is you intend to get into comic art heavily.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

A LITTLE BIT OF THIS AND THAT.....

Joe Simon's new title, "Prez" is just loony enough to click because of its youth orientated theme. From an aesthetic viewpoint it is on par with his short lived "Brother Power The Geek" of five years ago. My question is: who's art is better, Kirby-Royer or Simon-Grandinetti-Flessel? No contest. Mr. K is still living off his reputation established thirty years ago when tastes were not as demanding as today!

Dick Ayers, whose work I always considered leftover quality from the "hack age" of the late forties, seems to be improving with age. His work on the Sgt. Fury title, those with new material, was miles better than I expected to see.

This may be a little late in coming, but some of you may not have seen the list of National Cartoonist Society's "Rueben Award" winners for this year, so here goes: Pat Oliphant, editorial cartoonist for the Denver Post; Bill Gallo, N.Y. News sports cartoonist; Dick Hodgins, Jr., editorial cartoonist for the N.Y. News; Dick Browne, creator of Hi and Lois and the new entry, Hagar the Horrible; Stan Drake of Heart of Juliet Jones fame; Jim Berry for Berry's World (well deserved because of its cleverness); and up above in Vahalla, the late and great Rube Goldberg is nodding his approval.

"Coming Next Issue" hasn't appeared in the column for coupla three issues, which is my oversight. #102 will have that picture story on Duffy Vohland's apartment; some commerical information on Archie Comics industrial department; the costume quiz; you'll meet "Super Plate"; a bit about the 1973 N.Y. Con that won't be a definitive coverage of all that went on but my observations based on a one day look see; the usual departments and some pictorial material. I'll also be lining up some candidates for the FANDOM PROFILE and perhaps will be able to give you the guest list for the rest of 1973.

P.S. This issue was fun to put together.....

FANDOM PROFILE

How many injuries did Tom Mix have?

What did one long, and two short whistles mean in Jack Armstrong's secret code?

Whose name is given in Radio Orphan Annie's Secret Code by these numbers: 38-2-28-8-50?

If you had listened to your radio between the hours of 3:30 and 6:30 PM during radio's "Golden Age", these questions would have been simple to answer. Unfortunately, most of today's readers are either too young to have had the pleasure of living during those days; or are too old to recollect the devine responsibility of being one's own set director, producer, and stunt man for adventures formed by words and sound effects. The benefits of radio serials did not end there for us kids. Premiums were as important to us as the success of our hero. You were the neighborhood outcast if you missed the latest code ring offering or failed to reach sophomore status with a Dick Tracy badge. How untense was the personal venture? How rewarding was it to open up the newsboard envelope just arrived in the mail? As important as your coming upon that missing issue priced resonably in the corrugated box under "miscellaneous" at a dealer's table at one of the Summer cons. We have been fortunate these last 18 months to be brought back to those days via an expert's work now appearing in RB-CC. As most of you; I too have been most curious about the author of "Radio Premiums". We will no longer have to wonder. May I present REX MILLER.....

HOW DID YOU GET STARTED COLLECTING RADIO PREMIUMS?

"Premium collecting was an outgrowth of collecting the old radio programs on tape amd disc; a hobby I was into in the Sixties. The more I listened to those programs the more I wanted to see once again premiums I remember sending away for. I can't remember what I watched on TV last night; but I recall the radio serials of 25 years ago as vividly as if I had been listening to them 25 minutes ago. I was soon collecting everything - programs, films, premiums, early S/F, toys, comics - and even antiques. Cosumed as it were, by my own ever enlarging interest in nostalgic collectibles, I said goodbye to a Chicago Radio show and nearly 20 years of broadcasting to spend full time as a professional collector and dealer."

HOW DO YOU CATALOG AND MAINTAIN YOUR PERSONAL COLLECTION?

"Being a compulsive info-seeker, I like to learn as much as I can about the material I collect. I've been trying to compile a "complete" premium listing since 1969, and the more I learn about the subject, the more difficult the task seems. My Superman premium research for example, runs to nearly 40 typewritten pages and barely scratches the surface. In my personal collection as well as my sale items, I maintain a wide variety of the larger framed paper premiums, ads, store signs, etc. But the display pieces are in glass topped cases lined with red velvet. Row after row of sparkling gold from the Secret Society, Secret Service, Straight Shooter and Safety Guards. An official Jimmy Allen Secret Signal; a

Don Winslow Honor Medal, a Wilma Deering Chained Pendant...they catch the light and nudge the memory with recollections of: "Don't Miss Tomorrow's Thrill Packed Episode!" Since I seem to be perpetually involved in writing projects related to premiums, I cross file them by category, character and/or program title. I find this a useful tool in that it allows me to store certain material which I do not have space to display. I use various symbols within this system. + means I have an example of a premium from the program in which photos of the actor or principals have been imprinted on cardboard (figurals or cutouts). * means a radio script premium, in this case pictorial."

HOW EXTENSIVE IS YOUR RESEARCH?

"I have little personal interest in the soap-opera type premiums excepting adventure related material, so I have neither the desire nor space to display many of these items. Nontheless, I do include this material in my research, and store most of the comedy, variety, musical, dramatic and non-advanture format radio premiums."

ANY PARTICULAR FAVORITES?

"Yeah Man! Sky King was the radio show that turned me on the most as a kid. Another Burtt-Moore formula serial. Take one quart Tom Mix, two quarts Captain Midnight, add a pinch of Peter Pan and stir well. I let my imagination run loose with Sky and his pals. I drew awful, but sincere "Sky King Radio Comics". I sent away for every premium he offered between 1946 and his transition to the TV tube. Sky King premiums were complex and mysterious devices that actually performed the multiplicity of secret functions the commercials claimed. Knuckle-buster rings like the Television Picture and Teleblinker Rings. Nearly everything Sky offered glowed in the dark."

WHAT DO YOU CONSIDER THE RARER ITEMS?

"I haven't been able to turn up much in the way of the nighttime mysteries. A few things from The Shadow and Green Hornet; the Phillips H. Lord shows, Gang Busters, Counter-Spy and Treasury Agent. But where are the premiums from Inner Sanctum, Mr. & Mrs. North, Mr. Keen, I Love A Mystery, Boston Blackie? Incidentally, Lord was a master promoter in the classical mold. A Joseph E. Levine of radio. A complete set of anything is always hard to come by. A complete set of Lone Ranger bullets, a complete series of Capt. Midnight decoders & manuals. These are prizes I really treasure in my own collection. Each food company turned out at least one outstanding premium. Cocomalt's Buck Rogers Solar System Maps - Ovaltine's Captain Midnight Mystic Sun-God Ring - Wheatie's Jack Armstrong Luminous Dragon's Eye Ring. The best premiums were those that captured the flavor of the hero. We "knew" that the Lone Ranger used silver bullets, and that the Green Hornet wore a ring that left his mark. When these were premiumized they were dynamite!"

HOW WOULD YOU COMPARE THE STUFF OFFERED TODAY VIA CEREAL BOX TOPS, TV GIVEAWAYS AND THE LIKE TO YESTERDAY'S PRODUCT?

"Obviously there is no basis for comparison. First, we have no adventure heroes in the classic sense today. Where is the identification in some campy, anemic, tongue-in-cheek Batman? We who grew up in either side of WWII were serial orientated. We revelled in suspense! We loved anticipation! The creeking doors on radio, the Frankenstein monsters in the movies. They were all so very real. The long wait for the slow mail carrier with the little packet from Checkerboard Square. We took our characters seriously. Where is the anticipation in waiting for a Captain Crunch whistle?

The marvelous gadgetry mass produced in metal in the '30's and through the early '50's will not appear again. No more sterling silver rings or gold ore watch fobs. The premiums offered today are another story. The agency personnel who dream up the gadgets today are hippier, free-er, more artistically creative, whatever. But eher's only so much you can do with paper, plastic and puppets.

One of the questions collectors seem to want answered most is - will today's premiums ever be valuable? The fact is that some of them are already just that, but for completely different reasons than those of the heroic years. 1969 Apollo related items, and certain sports memorabilia are already finding a collectors market."

ONE OF THE HIGHLIGHTS OF YOUR "RADIO PREMIUMS" COLUMN ARE THE DIAGRAMS OF THE ITEMS YOU ARE WRITING ABOUT. I'VE NOTICED A BIT OF ENGINEERING, METALLURGY AND OTHER SUCH SPECIALIZED INFORMATION INCLUDED.

"Dabbling in and around the media as I have for the past two decades, I've had the opportunity of doing a good bit of tech writing on a free lance basis. Audio/Visual aids for companies like Manpower Services and Inland Steel; production design consulting, you name it. If you enroll in General Electric's Engineer Training Program you'll get my course on computer grade capacitors. I worked on the production of radio premiums in the recent Longines Symphonette Nostalgia Series and on supplying some of the Captain Midnight programs within that series."

THERE MUST BE COLLECTORS WHO YOU WOULD RATE AS HAVING EITHER THE LARGEST OR MOST COMPLETE IN A PARTICULAR CATEGORY. WHO ARE THESE?

"I haven't had the pleasure of visiting with enough collectors to say who has THE outstanding collection; but I have seen enough of them to know some of the outstanding ones. among which are the least publicized. California collector Bud Pecaro has one of the most thoughtfully collated general collections. His extensive superhero premium collection is unique with respect to both quality and quantity. Dr. Fred L. King comes to mind as being one of the few premium collections as far as being a completist with only one character or program. His Jack Armstrong is aided by what seems to be a 100% recall. He not only remembers every Armstrong offering of the pre-War years, he can tell you about the programs they were offered on, how much they cost, etc. Gerry Kramer, a teacher who resides in Coralville, Iowa is one of the more active correspondants in terms of exchanging both info and premiums. I think he once told me that he averages about 25 replies for every 90 inquiries he sent out. Charleston collector Bill Cantrey is another teacher who is an avid premium collector.

Yes, there is an informal exchange of correspondance via letters and tapes as well as Ma Bell's long lines."

There you have it. Another fascinating PROFILE. My thanks to Rex for his cooperation. I hope readers will have a greater appreciation of his fine column now that they know more about its author. We may not know what evil lurks in the minds of men; but we do know what premiums lurk in the collections of some of them....

BOOK REPORT

"COLLECTING NOSTALGIA - THE FIRST GUIDE TO THE ANTIQUES OF THE 30s AND 40s BY JOHN MEBANE (ARLINGTON HOUSE 1972)

I'd rate this book as an advanced primer for those interested in all forms of nostalgia. It certainly covers the field from cigerette lighters to Worlds Fair (1939-40 version) souveniers. Of course there are the categories that are of prime interest to RB-CC readers included: Symphonies, Soap Operas and Hopalong (Chapter 3), What We Read (Chapter 4), Mickey and His Friends (Chapter 11), Toys and Games (Chapter 12) Business and the Collector (Chapter 13).

In Chapter 4 the writer frankly acknowledges that comic strips and comic books is a diverse subject of which several in-depth books have been written; and therefore admits to just a surface coverage which includes Superman-Batman covers donated by Tom Fagen. There are however, errors which can be picked out readily by the discerning fan. He gives short shrift to pulps, but does briefly cover movie magazines and the Life-Look-Colliers group.

The book is replete with line drawings and diagrammatic renderings of a profusion of objects including some newspaper strip characters that I was unaware made the merchandising lists such as Smitty, Kayo (Moon Mullins) and Herby. The chapter on characters created by and for food companies such as the Campbell Kids, Mr. Peanut and Coca Cola; and the premiums made available in those days as advertising "good will" gimmicks with their likeliness on it was short, but precise.

As you would expect, the prices have changed considerably for some of the items in the year since the figures were compiled. There is something for everyone to learn in this book, regardless of the individual's expertise in a given category. It's worth reading if your library has it available; and those who are attempting to bring their collections up to completeness can find out what's missing. In 370 pages and 370 illustrations, the author shows that he did his homework.

On the next page is a TV advertisement that appeared in the Chicago newspapers back in March. Note Barry Smith's use of The Vision sans Marvel copyright credit.

DESIST MANTIS MAN!
IF YOU DEMATERIALIZE ME WITH YOUR DEATH RAY
I'LL MISS THESE FIVE SUPER-STUPENDOUS ADVENTURE MOVIES!
SPAK!
BARRY SMITH

ADVENTURE WEEK

Monday: "Black Water Gold," Tuesday: "The Sunshine Patriot," Wednesday: "The Lost Flight,"
Thursday: "The Last Sunset," Friday: "The Desperate Hours"
The 3:30 Movie

copyright Marvel Comics Group

This piece is being done on March 4, 1973. I have the time to do some article writing and the material has been assembled & researched. The whole concept has been instigated by mail recently received which contains comments on National Periodical's new banner waver - "The Original Captain Marvel". It seems that everyone in fandom has been awe-struck by the appearance of this Golden Age great in "Shazam". The amount of media publicity that DC has been successful in garnering has revived some memories. The pattern is following a road I've traveled before. The year was 1966. I was packaging director for a toy company. ABC stuck its campy Batman TV series into a mid-season time slot, upsetting the scheduling originally proposed for the show. What followed became history in the merchandising field, and I covered the events way back in an article titled "Super Heroes Are Big Business" before "Comic Collector's Comments" was born. This is a pronostication. I first made it about three or four issues ago in a single paragraph. Now I am compelled to expand on it because I've witnessed well dressed, adult business men walking along Madison Avenue in New York semi-shouting "Shazam" to companions. If it has gone that far, the rest should follow.....

FOLLOWING THE YELLOW BRICK ROAD

Ask a kid back in the mid-forties who the greatest comic book super heroes were, and he'd probably answer with "Superman-Batman-Captain Marvel" and maybe throw Captain America in for patriotic gesture. Each had a fling at merchandising popularity in the form of toys & premiums. Superman never slackened his pace. Year in, year out he has been licensed moderately. Captain Marvel had a "hot" period as most of you specialists in this facet of panelology will attest; but then he died and so did his merchandising. Batman had the least attention by manufacturers during the Golden Age; but he more than made up for it in the mid-sixties thanks to television. Now I predict, Captain Marvel will have his second go around, and while it won't be as large as Batman's (nothing ever will again because most manufacturers are still smarting from the wounds inflicted by over-licensing and marketplace flooding of everything, everywhere), it will be a notable effort.

This leads to a definitive look at Batman which I think most readers will find enjoyable reading, perhaps because many were young victims of the advertising world at that time. I'll leave out the unnecessary details and start by saying that National Periodicals had an arrangement with a professional company who arranged licenses with manufacturers who wished to use the name and likeliness of any of NPP's characters on the latter's products. Usually the contract called for a token payment ($500.00 or so), and 5% royalty paid monthly based on the gross sales of the item. This organization was called Licensing Corporation of America. It made industry headlines when each of its two principles sold $1 million dollars worth of contracts for Batman. It was because of this that NPP then purchased the company. By the midpoint of the first season, predictions were that $75 million in Batman products would be sold! The final tabulation was never revealed. The field was large, and after it was all over, amateur analysts stated that Licensing Corporation made some irresponsible, unbusinesslike deals by granting the same license to more than one manufacturer. This was true when you find that items such as the Batmobile car, puppets, school supplies and board games were distributed by several manufacturers with very little difference between the rival products. LCA countered with the claim that the item would have been so oversold that one manufacturer could not produce enough to meet the demand, hence the demand had to be adequately supplied and thus the duplication of licensing. That LCA tried to grant exclusive territories was illegal, but nevertheless the trade heard rumors throughout the "Toy Building" at 200 Fifth Avenue, N.Y.C. that this was being done. Both NPP and LCA knew that they had a cornicopia that spewed gold, and took every step to insure that pirating, & the name and image of the Batman family would not be illegally used by "knock-off" mfrs. They issued warnings in the trade journals, and required the licensees to submit for approval all art work and structural designs for approval. The Batman logo had to be one of several official variations; and wherever possible they requested that one of the DC artists handle the pictorial images of Batman. Murphy Anderson was used by many companies for this work. They issued "black and whites" and reccommended logos and action poses of heroes and villains to each license holder. Like anti-car theft devices, all of these precautions did not work. Unofficial toys, novelties and the like appeared on the market at lesser prices. Perhaps the fact that NPP could not claim one of nature's creatures - the bat - as its very own aided the "knock-off" people. They profusely used the mammal in their designs, and used the colors of the Caped Crusader (black and yellow) without restriction.

It never became clear just how many different items were produced as official Batman products. However, a very limited listing follows:

ITEM	MANUFACTURER	SIDE NOTES
Bullhorn	Bayshore Industries	
'On A Stick'	" "	pinwheel toy
Batcave	Toymaster	corrugated box
'Pix-A-Go'	Embree	flash cards
Batmobile pedal bike	Mattel	
Bubble Gum Cards	Topps	
Window Sill Lamp	Empire	
'Punch-A-Loon'	National Latex	16" dia balloon
Tru-Vue stereo viewer	Sawyer	3D slide viewer
Bat Skates	Union Hardware	
Plush toys	Commonwealth	stuffed dolls
'Bend-A-Bitty'	Diener	bendable vinyl doll
Felt cap with mask	Arlington Hat	
Ball and bat	Toy Promotions	
Stringed puppets	Fun Things	
Marionettes	Hazelle	note the duplication
Trace-A-Graph	Emenee	

Sunglasses	A.C. Gilbert	
Flashlite	Bantam-Lite	pocket size
Wristlite	"	wristwatch style
Shooting Gallery	Marz	
Bank	Transogram	20" tall Batman
Metal Buttons	Button World	3½" dia.
Costumes	Ben Cooper	
Utility Belt	Ideal	
'Wingo For Two'	Irwin	pinwheel toy
Bop Bag	Multiple	52" high
Batchute	Poynter	attaches to bikes
Batmobile	BZ Industries	
Batmobile	Aurora	
Batmobile	Mettoy Ltd.	
Battarang Toss	Pressman	horseshoe pitching
Batscope	Tarrson	binoculars/darts
Periscope	Bar-Zim	
Batscope	Ideal	periscope

I could go on and on, but it makes for monotonous reading. The list would include such items as pillows, coloring books, fill-in-the-nos. sets, bagatelle games, walkie talkies, radios, boomerangs, horns, bicycle accessories, marble mazes, target games, school bags, clip-boards, yo-yo's, paddle balls, pencil cases, poncho raincoats, sheets and pillowcases, T shirts, sweatshirts, sports shirts, belts, jigsaw puzzles, water guns, launcher guns, noise rifles and pistols, records, slot racers, plastic molding machines, exploding bombs (you read it right), tattoos, rub-on tranfers (another duplication), film strips, boxing gloves, mini-license plates, bowling sets, beach balls, dis-guise kits, balancing toys, dinnerware and drinking tumblers, and on and on and on and on and on.....

Today some of those items are rarities and begetting good prices. So many of them ended up in the scrap heap before the first season on TV ended that some kids and parents purchased replacements which gives you an idea of the quality of some products. A good deal of them were made overseas, primarily Hong Kong and Japan which had been prime manufacturing sources for the toy industry. Some of these companies themselves made illegal versions and often changed Batman's costume and name in translating from Japanese to English.

So much for history. The purpose of this treatise is to predict that Captain Marvel will appear on the back of cereal boxes, 50¢ liquidator coupons, jelly and jam glasses, TV cartoons Saturday morning, bubble gum cards, gumball machines, holloween costumes, etc. before 1973 is gone. And by 1974 ads will appear in RB-CC selling the stuff and Con tables will have arrays of merchandise to go along with the first 3 issues of unsold, speculatively bought "Shazam". Tom Tyler will re-ceive posthumous publicity, reruns of the serial in whole or chapter form will appear in local theaters and Whis, Captail Marvel Adventures, Marvel Family, Master, etc. will bring higher prices then usual. It all will fall into place. Some of it will be enjoyable and well deserv-ed.....right Don Newton? Finis.

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on BATMAN®
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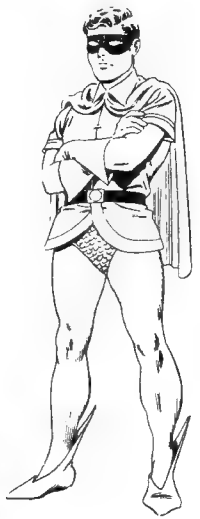

For further information, contact Jay Emmett, Allan Stone

LICENSING CORPORATION OF AMERICA

Time and Life Building, Rockefeller Center, New York, N.Y. / PLaza 7-9898

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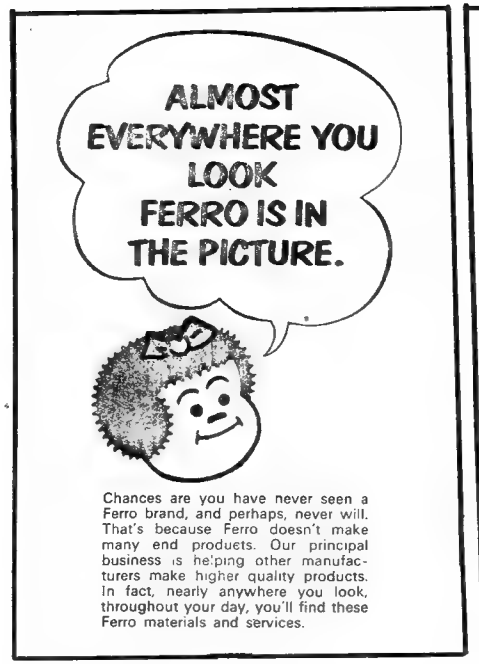
LET'S GO BACK SOME.....to the years right after the WWII sponsored "Golden Age" kept its appointment with history. The super hero gave way to EC Comics, westerns and other milder themes. Most students of panelology affix the date for what has been variously called "The Modern Age" or "The Silver Age" or "The Second Heroic Age" at the appearance of Showcase #4 (The New Flash). Although but sparse in numbers, and mostly mediocre in quality, there were some titles and characters that did exist between 1950 to 1956 that many have forgotten about or never knew of. For instance, who could remember Simon and Kirby's excellent "Boys Ranch" which ran for 7 issues between 1950-1951? Atlas, (Timely's successor) ran Marvel Boy for 6 issues in 1950. In 1952 (cover date), Strange Adventures #9 introduced Captain Comet. The same 1952 Joe Maneely's well done Black Knight appeared for a two year run in his own title. Phantom Stranger had a first go around for 11 issues starting August, 1952. In 1953 Altas' "Young Men" had a four issue run which brought back Submariner-Human-Torch-Captain America as shells of their former selves. In 1954 Simon & Kirby again produced for Harvey, this time 7 issues of Fighting American replete in a red-white-blue costume; Charlton brought back The Blue Beetle in Space Adventures #'s 13-14; Captain Flash appeared in his own title for 4 issues by Sterling Publications. 1955 was more prolific in that Blue Beetle was tried again in Space Adventures for 4 issues (#'s 18-21). Also two new characters by ME made appearances in the persons of Strong Man and Avenger both for 4 issues each. Atlas-Farrell came loose with garbage in Flame (3 issues) Samson (3 issues) and Phantom Lady (5 issues), all pretenses of the GA originals (see "Minor League Super Heroes" in RB-CC #98 for details if you wish). Finally we get down to 1956, just before Showcase hit the stands. Charlton came out with a 2 issue career for Nature Boy and Ajax-Farrel ran 6 issues of The Black Cobra. Many of these will or have already appeared in the aforementioned "Minor League Super Heroes".

TO THE RIGHT is part of a commercial ad appearing in a leisure trade journal featuring Ernie Bushmiller's "Nancy". I had the pleasure of meeting this fine gentleman several years ago. He told me that early in his cartooning career when the strip was known as "Fritzie Ritz" the star was caricatured after Mr. Bushmiller's wife, and Phil after himself as a young man. Why Nancy and Sluggo haven't met with more popularity on the merchandising market is something I cannot understand.

AND WHILE ON THE SUBJECT of merchandising, I remember working on a toy item that was meant to cash in on the super hero craze created by the Batman TV series. It was a "Super Heroes Make Up Kit" similar in construction to Colorforms. A human figure in a showcase pose, plus a variety of costume parts in different colors and designs so that different characters could be put together. The costume pieces were peelable vinyl. We never got it past the prototype stage however.....

AND adding to the potpourri, note the commercial ad featuring Johnny Hart's work. Those BC covers will turn up full size in a future column.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Chances are you have never seen a Ferro brand, and perhaps, never will. That's because Ferro doesn't make many end products. Our principal business is helping other manufacturers make higher quality products. In fact, nearly anywhere you look, throughout your day, you'll find these Ferro materials and services.

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WHY OUR AUTOMATE 32 PROGRAMMABLE CONTROLLER IS DIFFERENT FROM THE REST OF THE FLOCK!
AutoMate
Before somebody pulls the wool over your eyes, write for our new brochures on the AutoMate 32. Reliance Electric Company, 24701 Euclid Avenue, Cleveland, Ohio 44117
AUTOMATE PRODUCTS
AutoMate
DODGE/HAUGHTON ELEVATOR/RELIANCE/TOLEDO SCALE
L-1125
RELIANCE ELECTRIC COMPANY

THE QUESTION of using comic characters in ads and articles depends upon several factors. The most advisable way to use such material is to write to the publisher for permission, telling him why, how and where you intend to use character. Gratefully, most publishers don't balk if you fail to do this as long as they are given their legal copyright credit, and you use their comic art in a respectable manner. Except in one commercial instance, I do not know of any publisher taking legal suit against people of our breed whose only interest is to propogate panelology in media intended for comic art fans.

AN OPEN LETTER to Maggie and Don Thompson regarding their plight with the Comic Art Fan Awards. To prevent ballot stuffing, why not accept only ballots printed in sanctioned zines who use offset printing. Code the ballot with a 50% halftone strip or a series of striated and closely paralled bars. If someone tries to photocopy the ballot, the reproduction will reveal itself at the code level and can be discarded. A true fan, one with some degree of selectiveness is usually the purchaser of the more popular and quality laden zines, thus the Awards will be made from the audience whose opinions are most valued.

And again Mr. & Mrs. Thompson, I say that a committee should be formed to declare ineligible certain people who do not qualify as "fans" in those catagories.....

YOU'RE RIGHT if you feel that Bob Overstreet's 1973 edition of his Price Guide is not worth $6.00. That's because you're the kind of a collector that thinks Jack Kirby's "The Demon" is the greatest thing around and who cares about GA titles. You won't be in panelology long anyway.

YOU'RE WRONG if you think Volume III is just a rehash of last year's edition. It has been amended and corrected. I checked some specific examples and found them to be updated. There is a whole new series of cover repros, and if you're crazy about them as I am, you'll get a great deal of enjoyment out of looking at some that I would classify as belonging to the minor stuff that doesn't get enough coverage.

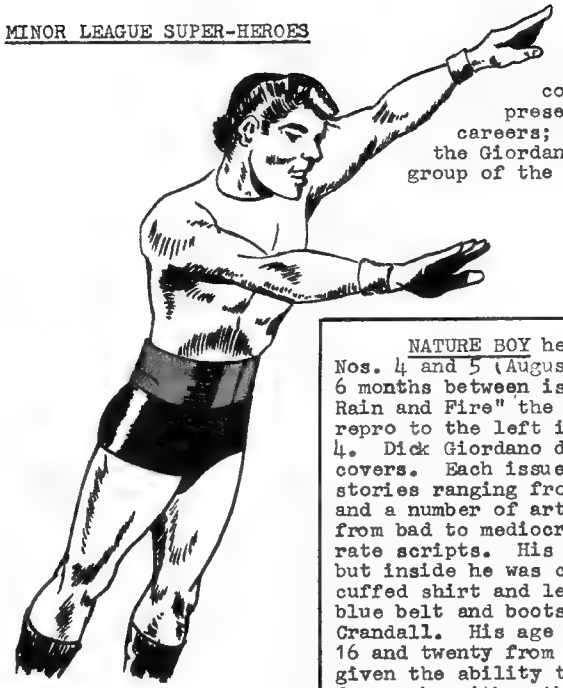
YOU'RE RIGHT if you feel that the prices in many cases are out of whack. If those that appear to be too high are the guesswork of the publisher, than it can set a dangerous market situation. I know that the nostalgia boom has created an inflation; but it is my suggestion that you pass by overpriced items and/or dealers that may have forced them up for no real purpose. If the prices result from a tabulation of dealer price lists from the houses of those who have long been the subject of jokes by learned collectors (yes, I do mean Mr. Rogofsky and his ilk); than we have to excuse Bob Overstreet because he is only making mathamatical computations based on people panelology can do without. Either way, scrutinize the prices carefully.

YOU'RE WRONG if you don't buy the newest addition to what I consider to be an alphabetical encylopedia of comic books. The 1973 Price Guide contains a world of information that any serious student of the subject should have in his library. 1972 titles, missing info of many kinds, etc. It's all there. GET IT!!!!!!

There is no truth to the rumor that Kirk Bails refuses to follow in his father's footsteps. During a visit last April, Prof. Jerry, Mrs. Jean and myself sat around the dining room table going over some rare art work and proof sheets of the "Who's Who of Comic Book Artists" while the young superboy paid close attention to the discussion. He is already being weened on the picture portions of comic books and has already made a reservation for the 200th RB-GC issue's FANDOM PROFILE.

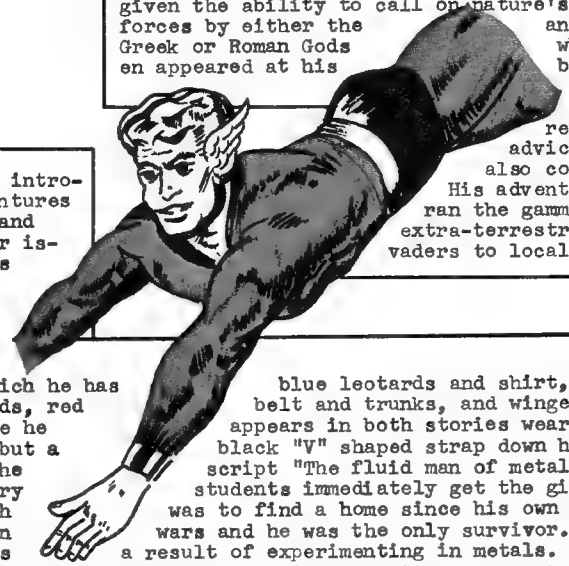
ROY THOMAS, despite the great desire to continue publishing ALTER EGO, has finally succumbed to the ever increasing demands put on him since he was appointed editor of Marvel Comics Group. Starting in September, Roy will refund all balances due after deducting the price of #10, slowly but surely. Be fair warned however, that the title, ALTER EGO, is protected and cannot be used by anyone else except the duo of Thomas and Bails. Roy may be able to revive this classic zine some time in the future. Let's hope so, because it can rightfully claim a large share of the credit for establishing fandom as a going entity.

MINOR LEAGUE SUPER-HEROES



This issue two of Charlton's lesser known costumed adventurers are presented. Both had two issue careers; and both appeared prior to the Giordano edited "Action-Hero" group of the late 1960's.

NATURE BOY headlined his own title, Nos. 4 and 5 (August, 1956 & February, 1957) 6 months between issues. "Master of Wind, Rain and Fire" the covers announced. The repro to the left is from the cover of No. 4. Dick Giordano did the pencils on both covers. Each issue had him in a number of stories ranging from four to eight pages; and a number of artists contributed with from bad to mediocre ability using second rate scripts. His cover costumed differed but inside he was consistant with yellow cuffed shirt and leotards, black trunks & blue belt and boots. Alter ego: David Crandall. His age could be placed between 16 and twenty from the stories. He was given the ability to call on nature's forces by either the ancient Greek or Roman Gods who often appeared at his beck & call to render advice. He also could fly. His adventures ran the gammut from extra-terrestrial invaders to local crooks.



THE MERCURY MAN was introduced in Space Adventures 44, February, 1962 and lasted but one other issue (#45). This was shortly after Capt. Atom made his first run in this title. The repro to the right is from the cover of #44, in which he has wrist and ankle bands, red blonde hair. Inside he shirt ot leotards, but a chest. Called in the high school chemistry his purpose on Earth devistated itself in came pure mercury as a result of experimenting in metals. The inhabitants of Mercury actually looked much like Earthlings. He also, could fly and the properties of the metal made him impregnible.

blue leotards and shirt, red belt and trunks, and winged ears, appears in both stories wearing no black "V" shaped strap down his script "The fluid man of metal" which students immediately get the gist of, was to find a home since his own plant wars and he was the only survivor. He be-

Barth Hamberg 205 Kramer Road Dayton,Ohio 45419
(Ph.513-299-1242)

Terms:Enclose 50¢ for insurance and handling.All orders post-paid.Minimum order $3.00. Money orders only,please.

--

WALT DISNEY*

Donald Duck-four color #29.....good.....$90-Excellent example of Carl Barks art. Classic story "The Mummy's Ring".

Mickey Mouse Four Color #27.....good....$25

Golden Age for sale

Boy Commandos #17..fine...$7.50.
Flash Comics#24....f/g....$10.00
Superman #35 .....good...$9.00
Blue Beetle #38....good...$3.00
Blazing Comics.....fair...$2.00
Daredevil #29.....g/vg...$6.00
Exciting Comics#50.vg.....$4.00
Ha Ha Comics#2.....good...$1.50
Loonie Tunes#18....good...$7.00
Classic Comics #28..good..$4.00
Classic Comics #21..good..$4.00

D.C. (cont'd)

Superboy Comics...30¢
#120,132,137c,142,143 3/4c,149 3/4c
Superboy Comics....15¢
150,151,154,154,155,159-161,163,165 166,168-172,174-184,186-188.
Teen Titans Comics...60¢
#3,9,10,
Teen Titans..35¢
#11,12,14,18,20-22,24-26,28-34,37-41.
Kevin Maroney Vandal Comics #2-10.
House of Mystery Comics..15¢
#189-191,193,196-7,200,202-205,.
House of Secrets Comics ..15¢
#89-91,96,98-9.
Worlds Finest Comics....40¢
#151c,152,159,168,178.
Worlds Finest Comics....25¢
#187,188,190 3/4c,191,193,195,196-7, 198,199,200,201-203,205,210,207-209, 211-213.

D.C. Comics

Action Comics 25¢
#329,#347,#351,#353,359,364,365,371,374,376, 381,.
Action Comics.. 20¢
#382,383,386,387(3/4 cover),390,392,393,394, 397-402,404,405,409,412,413,415.
Adventure Comics..35¢
#350,351c,365,370,374,377c,379 3/4c,.
Adventure Comics..30¢
#383,389,394,396,397,398,399,.
Adventure Comics...25¢
#401-405,406,410,412,415,420.
Batman Comics ...65¢
174c,176c,.
Batman Comics...30¢
#181,183,184,186,188,,190c,191c,192c,195, 196c,202,205,209,214,215,216 3/4c,218,
Batman Comics....20¢
219,222,223,225,226,227,229,232-237,239-249
Detective Comics...55¢
#352,353
Detective Comics...45¢
#379c,382,386,387,388c,389,391-393,
Detective Comics...20¢
#397-399,403,405,406,410-412,414-418,420,422, 423,424,426,.
Brave and Bold Comics...35¢
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- #9 Supersnipe appears. Fine 9.00

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Fantastic Four - #5 First Dr. Doom appearance. NM 10.00
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Heroic - #51 Williamson's First story (1948). Newsstand Mint 5.00
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- Vol. 4 #3 Fine 3.00
- Vol. 4 #10 Mint, small piece of scotch tape at top right edge front cover 3.00
- Vol. 5 #1, Vol. 5 #2, Vol. 5 #3, Vol. 5 #5, Vol. 5 #6, Vol. 5 #7, Vol. 5 #8, Vol. 5 #9. All are Newsstand Mint. Each 3.50

Shock Suspenstories - #8 Williamson Art. VG-Fine 12.50
- #9 Wood Art. Good, coverless 3.00

Shock Suspenstories - #15, 17. Both are Fine. Each 9.00
- #16, 18. Both are VG. Each 7.50

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Smilin' Jack - Color #10 VG 27.50

Speed - #11 NM 12.50

Spider-Man - #1 Retells Origin by Ditko; Fantastic Four X-over. Fine 25.00
- #2 NM 12.00
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- #7, 8, 10. All are Mint. Each 4.00

Spider-Man Annual - #1 1964 NM 6.00

Strange Tales - #101 Human Torch begins. NM 7.50

Strange Tales Annual - #2 1963 NM 7.50

Sub-Mariner - #42 VG 7.00

Super - VG, center page loose 3.00

Superman - #28 NM, small tear at bottom of spine, repaired with magic tape 13.50
- #32 VG 10.00
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Superman's Christmas Adventure - No # 1940 Macy's 16 page giveaway. There are several different of these giveaways with different covers given away by different stores. All are very rare. This one is the Macy's Department Store giveaway. VG 65.00

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Tarzan's Jungle Annual - #6 Fine 4.00

Terrors of the Jungle - #7 Fine 3.00

Tillie the Toiler - Color #150 Mint 3.50

Two-Fisted Tales - #11 NM 7.00
- #39, 40. Both are VG. Each 5.50
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Uncle Scrooge - #9 Mint 8.00

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Winnie Winkle - Color #174. Mint 4.50

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- #19 NM 7.50
- #20 Fine 6.50
- #51 NM-Mint 4.50

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Young Allies - #16 VG 11.00
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****

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Bobby Benson on the H-Bar-O Ranch - Whitman #1108. Fine-NM 7.50

Broadway Bill - Saalfield #1100. Illustrated with scenes from the movie. NM 5.00

Buck Jones in Ride 'Em Cowboy - Whitman #1116. Illustrated with scenes from the movie. Fine 7.50

Buck Rogers, 25th Century A.D. - Whitman No #, Cocomalt giveaway. NM 22.50

Buck Rogers & The Doom Comet - Whitman #1178. NM 15.00

Chester Gump at Silver Creek Ranch - Whitman #734. VG, 2 pages loose 4.50

Donald Duck is Here Again - Whitman #1484. All Picture Big Little Book. NM 12.50

Ellery Queen & The Last Man Club - Whitman #1406. NM 6.00

G-Man in Action - Saalfield #1173. Fine, spine taped with magic tape 2.50

G-Man on the Crime Trail - Whitman #1118. Fine 4.00

G-Man vs. the Fifth Column - Whitman #1470. This is a flip movie book.

Gene Autry in Gun Smoke - Dell Fast Action. VG 15.00

Gene Autry & Raiders of the Range - Whitman #1409. VG 4.00

Gene Autry, Special Ranger - Whitman #1428. This is a flip movie book. NM-Mint 6.50

Huckleberry Finn - Whitman #1422. Vallely Art. NM-Mint 5.00

Jack Armstrong & The Mystery of the Iron Key - Whitman #1432. Vallely Art. VG 7.00

King of the Royal Mounted - Whitman #1103. NM 6.00

King of the Royal Mounted Gets His Man - Whitman #1452. NM 6.00

King of the Royal Mounted & The Great Jewel Mystery - Whitman #1486. NM-Mint 7.00

Little Annie Rooney on the Highway to Adventure - Whitman #1406. Fine 6.00

Little Orphan Annie & The $1,000,000 Formula - Whitman #1186. Fine, small piece of tape at top of spine 6.50

Little Orphan Annie & The Ancient Treasure of Am - Whitman #1414. Fine 7.50

Lone Ranger & The Lost Valley - Dell Fast Action. NM, surface peeled from bottom 1/3 front cover 15.00

Lone Ranger & Dead Man's Mine - Whitman #1407. VG 6.50

Lone Ranger & The Black Shirt Highwayman - Whitman #1450. Fine 7.50

Lone Ranger & The Menace of Murder Valley - Whitman #1465. VG, small piece out top of spine 5.00

Lone Ranger & The Red Renegades - Whitman #1489. VG, spine heavily taped 3.00, VG 6.50

Lone Ranger & The Silver Bullets - Whitman #1498. Vallely Art. Fine-NM 10.00

Mickey Mouse on the Haunted Island - Whitman #708-10. NM 5.00

Mr. District Attorney - Whitman #1408. This is a flip movie book. NM 6.50

Pete the Tramp - Saalfield #1082. Good 7.50

Phantom & Desert Justice - Whitman #1421. This is a flip movie book. NM 12.00

Phantom & The Sign of the Skull - Whitman #1474. VG 7.50

Red Ryder & The Squaw-Tooth Rustlers - Whitman #1414. NM 7.50

Roy Rogers & The Deadly Treasure - Whitman #1437. NM-Mint 7.50

Secret Agent K-7 - Saalfield #1191. Fine+ 3.50

Silver Streak - Whitman #1155. Illustrated with scenes from the movie. NM 5.00

Smilin' Jack & The Escape from Death Rock - Whitman #1445. VG, 3 pieces of scotch tape around spine 3.50

Smokey Stover - Whitman #1413. All picture Big Little Book. Also a flip movie book. VG 7.50

Snow White & The Seven Dwarfs - Whitman #1460. VG, spine taped with magic tape 4.00

Speed Douglas & The Mole Gang - Whitman #1455. This is a flip movie book. NM 5.00

Tailspin Tommy & The Airliner Mystery - Dell Fast Action. Fine 15.00

Tarzan, Lord of the Jungle - Whitman #1407. VG, spine taped with magic tape 5.00

Tarzan - Beasts of Tarzan - Whitman #1410. Fine-NM 10.00

Tarzan - Son of Tarzan - Whitman #1477. Fine 8.50

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TOYS, GAMES, PREMIUMS, ETC.

Tom Mix Sixgun Decoder - Early 40's Ralston Premium. The only Tom Mix Decoder, Rare. Fine-NM 65.00

Tom Mix Glow in the Dark Spurs - Early 40's Ralston premium. One of the rarest Tom Mix premiums. Mint 100.00

Tom Mix Belt Buckle with Secret Compartment - Early 40's Ralston premium. NM, tiny rust spot at lower left corner 35.00

Tom Mix Magnet Ring - 1946 Ralston premium. NM 45.00

Tom Mix Look in Periscope Ring - Mid 40's Ralston premium. NM 45.00

Tom Mix Ralston Straight Shooting Pocket Knife - Late 40's Ralston premium. Fine 27.50

Tom Mix Identification Bracelet - Late 40's Ralston Premium. Very Rare. Mint 60.00

Captain Midnight 1941 Mystery Dial Code-o-Graph - 1941 Ovaltine premium. The first Captain Midnight Decoder. NM 60.00

Captain Midnight 1945 Magni-Magic Code-o-Graph. 1945 Ovaltine premium. Mint 50.00

Captain Midnight 1946 Mirro-Flash Code-o-graph-1946 Ovaltine premium. NM 45.00

Captain Midnight 1947 Whistle Code-o-Graph - 1947 Ovaltine premium. NM 35.00

Captain Midnight 1940 Secret Squadron Membership Medal - 1940 Skelly Oil Premium. Mint 15.00

Captain Midnight Sliding Secret Compartment Ring - 1942 Ovaltine Premium. Very Rare. Mint 65.00

Captain Midnight 1957 Flight Commander Signet Ring - 1957 Ovaltine Premium Much rarer than many earlier issued premiums. Mint 45.00

Lone Ranger, Silver's Lucky Horseshoe Badge - Late 30's premium. Blue, Red & Gold Badge shows the Lone Ranger bust facing. Badge is in the shape of a horseshoe. NM 15.00

Lone Ranger Lucky Coin - Late 30's premium. Obverse shows Lone Ranger mounted & says "Hi-Yo Silver, Lone Ranger", reverse shows Silver's Lucky Horseshoe. NM 15.00

Lone Ranger Deputy Badge with Secret Compartment - Early 40's premium. NM 35.00

Lone Ranger Bond Bread Safety Club Membership Card - 1939 Bond Bread premium. Has the Lone Ranger's code on the back. Name filled in, otherwise Mint 10.00

Lone Ranger Hat - Copyright 1939 by the Lone Ranger, Inc. Orange & Blue Sailor Hat (?) shows picture of the Lone Ranger & the words "Hi-Yo Silver". NM 15.00

Radio Orphan Annie 1940 Decoder Badge - 1940 Ovaltine premium. One of the scarcest & prettiest of the Orphan Annie Decoders. Fine-NM 27.50

Radio Orphan Annie Secret Society Silver Star Badge - 1935 Ovaltine premium. NM 25.00

Radio Orphan Annie Secret Egyptian Compass & Sundial - 1938 Ovaltine premium. VG 27.50

Radio Orphan Annie Identification Disc & Chain - 1940 Ovaltine premium. Mint 45.00

Sgt. Preston Pedometer - Late 40's premium. Shows picture of Sgt. Preston & King. Mint 27.50

Wheaties Pedometer - Late 40's Wheaties premium. NM 10.00, Mint 12.00

Superman Junior Defense League Badge - Early 40's premium. Red, White & Blue Badge shows Superman flying with American Flag & the words "Superman American" on flag. Very Rare. Mint 75.00

Dick Tracy Secret Service Patrol Member Badge - Early 40's premium. NM 25.00

Dick Tracy Secret Service Patrol Second Year Member Badge. Early 40's premium. NM 25.00

Dick Tracy Secret Service Patrol Sergeant Badge - Early 40's premium. Twice as large as the preceding 2 badges. NM 35.00

Frank Buck Sun Watch - Late 30's premium. Has a compass & sun dial. Fine-NM 35.00

Gang Busters Badge - Late 30's premium. Beautiful Yellow, Gold & Blue Badge, says "Phillips H. Lord's Gang Busters". NM 25.00

Jr. Birdmen of America Wings - Late 30's premium. Red, White, Blue & Gold Wings. A really attractive premium. NM 15.00

Melvin Purvis Junior G-Man Corps Badge - Late 30's premium. Fine 10.00, Mint 15.00

Melvin Purvis Junior G-Man Corps Roving Operative Badge - Late 30's premium. Mint 15.00

Melvin Purvis Junior G-Man Chief Operative Badge - Late 30's premium. Mint 15.00

Melvin Purvis Junior G-Man Corps, Girls Division Badge. Late 30's premium. Fine-NM 12.50

Buck Jones Club Horseshoe Badge - Late 30's premium. Horseshoe shaped badge shows Buck full face to front Fine 15.00, NM 20.00

Captain Frank's Air Hawks Posts 40% Bran Flakes Wings - Late 30's Posts 40% Bran Flakes premium. VG-Fine 12.00

Captain Frank's Air Hawks Posts 40% Bran Flakes Squadron Leader Wings - Late 30's Posts 40% Bran Flakes premium. Fine 15.00

Captain Frank's Air Hawk's Post's 40% Bran Flakes Flight Commander Wings- Late 30's Post's 40% Bran Flakes premium. NM 17.50

Jimmie Allen Richfield Hi-Octane Pilot's Identification Bracelet - Late 30's premium. Very Rare. Mint 45.00

Jimmie Allen Skelly Oil Flying Cadet Wings - Late 30's premium. These are die cut in the shape of an airplane. NM 22.50

Jimmie Allen HiSpeed Gas Flying Cadet Wings - Late 30's Premium. NM 12.00

Jimmie Allen Rainbo Gas Flying Cadet Wings - Late 30's premium. NM 12.00

Goudey's Big Thrill Chewing Gum Booklets - Small 8 page books with text & color pictures. All have full color covers. Each is a complete story. All were made in 1934. I have the following available:
- Buck Rogers - Book 6 - Collecting Human Specimens. Mint 15.00
- Buck Jones - Book 1 - A Timely Arrival. Mint 10.00
- Buck Jones - Book 6 - Avenging the Secret Service. Mint 10.00
- Dick Tracy - Book 2 - Valuable Information. Mint 10.00
- Dick Tracy - Book 6 - Dick Tracy Smashes the Bombing Racket. Mint 10.00
- Tailspin Tommy - Book 4 - The Woman in Black. Mint 7.50

Pep Cereal Buttons - Complete set of 86 different buttons. Virtually impossible to assemble today. Set is 90% Mint Condition, balance are Fine-NM 225.00

Post's Raisin Bran Comic Rings - Full color metal rings given away in boxes of Raisin Bran in 1948. Rings were manufactured flat & the ring was wrapped around the finger. These are deceptively rare & seldom offered for sale. I have the following:
- Herold Teen - Fine 5.00
- Lillums - Mint 7.50
- Smokey Stover - Mint 10.00
- Skeezix - Mint 7.50
- Smitty - Mint 7.50
- Perry Winkle - Mint 7.50
- Winnie Winkle - Mint 7.50
- Smilin' Jack - Mint 12.00

Post's Toasties Corn Flakes Comic Rings- Same as above but this series was made in 1949 & given away in boxes of Post's Toasties. I have the following:
- Blondie - NM 6.00
- Dagwood - Mint 7.50
- Alexander - Mint 7.50
- Hans - Mint 7.50
- Fritz - Mint 7.50
- Mama - NM 6.00
- The Captain - Mint 7.50
- The Inspector - NM 6.00
- Toots - Mint 7.50
- Mac - Mint 7.50
- Tillie the Toiler - Mint 7.50
- Henry - Mint 7.50
- Little King - Mint 7.50
- Maggie - Mint 7.50
- Jiggs - Mint 7.50
- Felix the Cat - Mint 10.00
- Snuffy Smity - Mint 7.50
- Flash Gordon - Mint 15.00
- The Phantom - Mint 15.00
- Popeye - Mint 7.50
- Olive Oyl - Mint 7.50
- Swee' Pea - Mint 7.50
- Wimpy - Mint 7.50

Original Newspaper Offer for Post's Raisin Brand 1948 Comic Rings - Full color. NM 15.00

Howdy Doody Kerchief - Circa early 50's. Beautiful full color cotton kerchief. Approximately 20x20 inches in size. NM 15.00

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A SPECIALIZED COLLECTION OF OVALTINE DRINKING MUGS FROM 1924-1972

Uncle Wiggily Hot Mug - Ovaltine's first venture into the premium field. This is a porcelain mug, showing full-color picture of Uncle Wiggily & Grandpa Goosey Gander walking down the path fro. Ovaltine House. On the back of the mug is a picture of Uncle Wiggily running, and the words, "Uncle Wiggily wants his Ovaltine!" Art by Lang Campbell. Copyright 1924. Very Rare. Perfect Mint Condition 45.00

First Radio Orphan Annie Mug - Porcelain mug, made in 1932, has full color picture of Annie holding up her mug, saying "Didja ever taste anything so good as ovaltine? And it's good for yuh, too". On the back is a picture of Sandy running and saying "Arf!". The line underneath Sandy says "Sandy's running for his Ovaltine." Very Rare! Perfect Mint Condition 45.00

Radio Orphan Annie Hot Mug #1 made out of Beetleware and offered in 1933 Perfect Mint Condition 27.50

Radio Orphan Annie Hot Mug #2 also made from Beetleware and offered in 1934. Perfect Mint Condition 27.50

Radio Orphan Annie Shake-up Mugs - (Dating of the Orphan Annie shake up Mugs is virtually impossible, as they were offered in different parts of the Country at different times, and some were reissued.) I have 3 different-colored mugs, showing Orphan Annie skipping rope & plugging Ovaltine. The Turquoise one is the rarest, is in NM condition, and has some flaking at the bottom of the decal - 35.00

Radio Orphan Annie Shake-up Mugs - Next rarest is dark green, and is in NM condition, and is also 35.00
- The commonest of the three is dark brown, is in NM condition, and priced at 27.50
- I have two other shake-up mugs from about 1935. Both have slightly different decals. One says "Leapin' Lizards! For a real treat, yuh can't beat a cold Ovaltine shake-up. It's good-tastin', and good for yuh, too!". The second one has Annie saying, "Leapin' Lizards, for a swell summer drink, there's nothin' like a cold Ovaltine shake-up, Eh, Sandy?" Please note on both of these decals, Sandy has replied, "Arf". Both are NM, but have the tops missing. Each 12.00
- Last, but not least is the 1972 Shake-up Mug, which is made from hard plastic, and has a decal showing the heads of Annie & Sandy, with Annie saying, "Leapin' Lizards! Cold Ovaltine!" Sandy, always a slow learner, is still saying "Arf!" Mint 10.00

Captain Midnight 1947 Shake-up Mug - Mint, small crack on back of mug, very rare 45.00

Captain Midnight T.V. Shakeup Mug, circa 1952-1959, decal shows bust of Captain Midnight, saying "Ovaltine! The heart of a hearty breakfast!" Mint 22.50

Captain Midnight Hot Mug, circa 1952-1959, has same decal as shake-up mug, except Captain Midnight is talking about hot Ovaltine. Mint 22.50

Howdy Doody Hot Mug - Circa early 50's. Decal shows Howdy Doody saying, "Howdy Doody!.. Be keen, be keen. Drink chocolate flavor ed Ovaltine! Very Rare. Mint 45.00

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WEE LITTLE BOOKS

Little Orphan Annie & The Pinch-Pennys - Whitman 1934 No # NM 10.00

Little Orphan Annie at Happy Home - Whitman 1934 No # NM 10.00

Little Orphan Annie & Her Dog Sandy - Whitman 1934 No # NM 10.00

Little Orphan Annie & Daddy Warbucks - Whitman 1934 No # NM 10.00

Little Orphan Annie Finds Mickey - Whitman 1934 No # NM 10.00

Little Orphan Annie & The Lucky Knife - Whitman 1934 No # NM 10.00

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GUM CARDS

Superman Gum Cards - Full color cards from the 1940 set. Cards #1, 4, 6, 7, 10, 11, 12, 14, 17, 18, 22, 23, 34, 39, 46, 48. All are Fine or better. Each 2.50

Lone Ranger Gum Cards - Full color cards from the 1940 set. Cards #3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 17, 18, 20, 21, 23, 24, 25, 35, 36. All are Fine or better. Each 2.00

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MORE COMICS

Action Comics - #89 NM 8.00
- #96 NM-Mint 7.50

Adventure Comics - #109.Fine 6.50

All-American - #51 VG 10.00

All Star - #39 VG 22.50
- #42 Atom Dons new costume. VG, cover loose 16.50

Amazing Adult Fantasy - #10, 13, 14. All are NM. Each 2.50
- #11, 12. Both are Mint. Each 3.50

Atom - #1 Mint 6.00
- #2, 3. Both are Mint. Each 2.50

Avengers - #2 Hulk leaves Avengers. Mint 6.00
- #3 NM 4.00
- #4 Revival of Captain America. NM 4.00
- #5, 6, 9, 10. All are Mint. Each 2.50
- #8 NM 2.00

Brave & The Bold - #34 Kubert Hawkman origin. VG 4.00

Daredevil - (Marvels) - #1 Origin Daredevil. NM-Mint 8.50
- #2 Fantastic Four Cameo. Mint 5.00
- #3 NM 2.50

Fantastic Four - #11 VG 3.50
- #13 Introduction the Watcher. NM 4.50
- #14 VG 3.50
- #15, 16, 17, 18, 19, 20. All are NM-Mint. Each 5.00
- #21, 23, 24, 25, 26. All are NM-Mint. Each 3.50

Feature Book - #23 Mandrake the Magician in Teiba Castle. Fine-NM 27.50

Flash Gordon (King) - #1 Williamson cover & 2 stories. Mint 3.00

Green Lantern (First Series 1940's) - #12 NM 15.00

Green Lantern (Second Series 1960's)- #5 Mint 4.00

Hawkman - #1 Mint 3.00

Journey Into Mystery - #80 NM 2.00
- #81, 82. Both are Mint. Each 2.50
- #98, 99, 100. All are Fine. Each 1.50

Justice League of America - #9 Origin J.L.A. Fine-NM 2.50

Marvel Super-Heroes - Special #1 Avengers, Daredevil origin retold; Golden Age Sub-Mariner & Human Torch reprint. Mint 2.00

Sensation - #9 VG, cover loose & small piece out top left corner front cover 12.50
- #19 NM, cover loose 12.00
- #87 Good-VG 2.75

Showcase - #36 The Atom. NM 2.25

Silver Surfer - #1 origin Silver Surfer; Watcher begins. Mint 3.00

Spider-Man - #11, 12, 13, 14, 15. All are Mint. Each 3.50

Spider-Man Annual - #2 NM-Mint 3.00

Strange Tales - #98 Fine 1.25
- #103 VG 2.75
- #104 NM 4.00
- #105 Mint 5.00
- #106, 107. Both are Mint. Each 3.50
- #108, 109, 110. All are NM. Each 3.00
- #111 NM 2.00
- #112, 113, Both are Mint. Each 2.50
- #114 Chameleon Disguised as Captain America. NM-Mint 2.75
- #115 origin Doctor Strange. Fine 1.75
- #116, 118, 119, 120. All are Mint. Each 2.50

Tales of Suspense - #29, 30, 31. All are Mint. Each 2.00

Tales to Astonish - #32 NM 2.00

The books listed below are all in very good to mint condition. All books will be mailed as soon as possible. Orders under ten dollars please add 50¢ for postage and handling. Orders over ten dollars will be insured.

Marvel comics:

Avengers-
1 $9.00
2-6 5.00
7-16 3.00
17- .75

Captain Marvel-
1 $2.00
2-6 1.50
7-15 .75
16- .50

Conan-
1 $6.00
2-11 3.00
12- 2.00

Daredevil-
1 $8.00
2-7 3.50
8-20 1.50
21- .75

King Kull-
1 $2.00
2- 1.00

Iron Man-
1 $2.50
2-6 1.50
7-15 1.00
16-30 .75
31- .50

Defenders-
1 $1.50
2- .75

Spiderman-
20-30 $2.50
31-50 1.50
51- .75

Strange Tales-
101 $5.00
102-115 2.50
116-135 1.00
136-150 .75
151- .50

Submariner-
1 $2.50
2-6 1.50
7-15 1.00
16-30 .75
31- .50

T. to Astonish-
49-80 .75
81- .50

Where Mon. Dwell
1- .50

X-MEN-
1 $8.00
2-6 3.50
7-18 1.50
19-40 .75
41- .50

Silver Surfer-
1 $3.00
2-7 2.50
8- 1.00

Annuals:
Avengers-
1 $2.00
2 1.50
3-5 1.00

Daredevil-
1 $1.50
2 .75

Fant. Four-
1 $7.50
2,3 4.00
4-6 2.50
7-9 1.50

Savage Tales-
1 $4.00

Spiderman-
1 $5.00
2,3 2.00
4-8 1.25

Spect. Spm.
1 $4.00
2 2.50

Marvel Tales-
1 $5.00

National (DC):

New Gods
Forever People
Mister Miracle
(same price ea.)
1 $3.00
2-7 2.00
8- 1.00

Justice League-
1 $8.00
2-6 4.00
7-14 2.50
15-32 1.50
33-56 .75
78- .50

Also have most other titles. Please send for more information, and please list alternates when ordering.

WANTED: Marvel & DC comics (1961-72) send list, price, and cond. for immeadiate reply.

Send all orders to:
Albert Frazia
97-13 101st. Ave.
Ozone Park N.Y. 11416

Wanted

I want the following comics in fine or better condition, for which I will trade the comics listed at the bottom of the page, or I will give you money (which is often nice to have).

FAIRY TALE PARADE 1-7,9

FOUR COLOR 9,50,59,68,79,87,90,92

POPEYE FEATURE BOOKS (McKay) 2,10,14

DONALD DUCK 9,108,159

The following are tradable for any of the above items, on an even basis:

ALL STAR 4 fine-nm
Weird Science 20 vg-fine
Weird Science Fantasy 25 nm-mint
WALT DISNEY"S COMICS & STORIES 18good,28 vg-fine
Donald Duck 178 (Xmas on Bear Mountain) vg-fine
TOR 1 nm
ADVENTURE 41 vg
DICK TRACY COLOR (Dell 1939) 1 g-vg

If you have any of my wants, contact me. If you don't want any of the items I have to trade we can work some other kind of deal out. On the rarer items (e.g. DD 9,108; FTP 1) I will consider and likely accept lesser conditions.

JEFF GORRELL 404 N.E. 1ST AVE. GAINESVILLE, FLORIDA
phone : 904-3781051

FOR SALE****BIG LITTLE BOOKS****FOR SALE

RICHARD HEAPS 7927 N. 53rd STREET MILWAUKEE, WISCONSIN 53223 PHONE 414-354-7221

TERMS: Enclose payment, money orders or bank checks order shipped within 48 hours, personal checks order shipped as soon as they clear my bank. Orders under $20. add 75¢ for postage and insurance. All orders sent insured. Postage and insurance paid on all orders over $20. Orders over $100. can take 20% discount. Five day return privilege on all items. Trades welcome send a letter listing your HLB's or Golden Age(prior to 1945) comics and what you want for them. If trade is acceptable to me I will notify and ship immediately upon receipt of your books. All correspondence answered within 1 week, be sure to send SASE. Symbols: m mint, nm near mint, f fine, vg very good, g good, f-g fair to good.

REFERENCE: Dale Manesis, owner GOOD OLD DAYS this city.

AIR FIGHTERS OF AMERICA vg - 3.00
ALLY OOP IN THE JUNGLES OF MOO nm - 7.00
ANDY PANDA'S VACATION f-g - 2.00
BIG CHIEF WAHOO & LOST PIONEERS g - 4.00

BLONDIE

AND BOUNCING BABY DUMPLING f - 5.00
AND DAGWOOD SOME FUN(tall type) f - 1.50
THE BUMSTEADS CARRY ON vg - 3.50
BUCCANEER(movie staring F.March)nm - 8.00

BUCK JONES

AND THE ROCK CREEK CATTLE WAR f - 4.00
AND THE TWO GUN KID nm - 5.00
IN RIDE 'EM COWBOY(pgs64-84 missing otherwise vg - .50

BUCK ROGERS

AND THE DOOM COMET nm - 16.00
AND THE OVERTURNED WORLD nm - 16.00
AND THE SUPER DWARF OF SPACE m - 18.00
IN THE WAR WITH THE PLANET VENUS nm - 16.00
ON THE MOONS OF SATURN vg - 11.00
BUFFALO BILL & PONY EX. missing sp. - 1.50
BUZ SAWER AND BOMBER 13 g - 3.00

CAPTAIN EASY

SOLDIER OF FORTUNE f - 6.00
" " " g(missing end ppr.) - 2.50
BEHIND ENEMY LINES f - 5.00
CAPT.FRANK HAWKS&LEAGUE OF TWELVEnm - 5.00

CAPTAIN MIDNIGHT

AND SHEIK JOMAK KAHN g - 3.00
AND THE MOON WOMAN g - 3.00
AND THE SECRET SQUADRON vg - 5.00
VS. TERROR OF THE ORIENT f - 6.00
CHARLIE CHAN OF HONOLULU POLICE nm - 6.00
CHARLIE CHAN VILLAINY HIGH SEAS g - 3.00
CHESTER GUMP SILVER CREEK RANCH g - 3.00
DAN DUNN & BORDER SMUGGLERS f - 4.00
DESERT EAGLE RIDES AGAIN g - 3.00

DICK TRACY

AND THE BICYCLE GANG nm - 10.00
AND THE MAD KILLER f - 8.00
AND THE RACKETEER GANG g - 5.00
FROM COLORADO TO NOVA SCOTIA(pgs 8 to 36 missing,otherwise g - 1.00

DICK TRACY

IN CHAINS OF CRIME f - 8.00
ON VOODOO ISLAND m - 10.00
SOLVES THE PENFIELD MYSTERY(1st 14 pgs. misssing otherwise g) - 1.00
THE SUPER DETECTIVE m - 12.00
Versus crooks in disguise vg - 7.00
DIRIGIBLE ZR9O&DISAPPEARING ZEPP g - 2.50
DON O'DARE FINDS WAR(missing front and back cover&spine but book o.k. - .75
DON WINSLOW & GIANT GIRL SPY g - 2.50

DONALD DUCK

AND THE GREEN SERPENT f - 5.00
GETS FED UP g - 4.00
HEADED FOR TROUBLE nm - 8.00
IN VOLCANO VALLEY m - 8.00
IS HERE AGAIN m - 9.00
LAYS DOWN THE LAW m - 8.00
SAYS SUCH LUCK nm - 8.00
SEES STARS nm - 8.00
SAYS SUCH A LIFE nm - 8.00
FORGETS TO DUCK nm - 8.00
DUMBO g - 4.00
FELIX THE CAT g - 4.00
FLAME BOY & INDIANS' SECRET f - 3.00

FLASH GORDON

AND THE MONSTERS OF MONGO vg - 13.00
AND THE PERILS OF MONGO m - 18.00
" " " " " (missing back cover and spine) - 4.00
AND THE POWER MEN OF MONGO vg - 9.00
AND THE RED SWORD INVADERS m - 18.00
AND THE TYRANT OF MONGO nm - 18.00
IN THE FOREST KINGDOM OF MONGO f - 16.00
IN THE ICE WORLD OF MONGO vg - 12.00
IN THE JUNGLES OF MONGO f - 12.00
IN THE WATER WORLD OF MONGO g - 10.00
ON THE PLANET MONGO(1st FG near mint) 22.00
FLYING THE SKY CLIPPER WINSIE ATKINSvg 3.00
GANG BUSTERS IN ACTION vg - 3.50
GENE AUTRY & BANDITS SILVER TIP(tall type g) - 1.00
GENE AUTRY IN PUBLIC COWBOY NO.1 nm - 5.00

RICHARD HEAPS 7927 N. 53rd STREET MILWAUKEE, WISCONSIN 53223

MICKEY MOUSE

AND BOBO THE ELEPHANT vg - 7.00
AND THE BAT BANDIT f-g - 4.00
" " " "(missing sp.)f-g - 2.50
AND THE DESERT PALACE m - 8.00
AND THE DUDE RANCH BANDIT(424pg.)f - 7.00
" " " " " f-g - 3.00
AND THE LAZY DAISY MYSTERY(mint but cover has Jerry penned on it) - 7.00
AND THE 'LECTRO BOX f-g - 3.00
AND THE MAGIC LAMP g - 5.00
AND THE 7 GHOSTS fair - 2.50
AND THE STOLEN JEWELS m - 8.00
" " " " f - 5.00
IN THE TREASURE HUNT nm - 8.00
" " " " f-g - 3.00
IN THE WORLD OF TOMORROW nm - 7.00
ON SKY ISLAND(no sp. pg. 386 msg.) - 2.00
ON THE CAVE-MAN ISLAND nm - 7.00
RUNS HIS OWN NEWSPAPER vg - 7.00
" " " "(msg.sp.&rear cvr.) 1.50
THE MAIL PILOT(rare hard cvr. ed.) g 9.00
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" " " " g - 4.00
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" ON HIS OWN IN THE BIG CITY g - 5.00
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" " & THE STRATOSPHERE ASCENTvg 6.00
" " FLYING HIGH WITH DOWNWIND g 4.50
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SMILIN' JACK SPEED PILOT vg - 6.00
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" " FOOLISH FOO FIGHTER g - 5.00
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TARZAN, RETURN OF f - 10.00
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TARZAN THE UNTAMED nm - 12.00
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" " " " IN MOUNTAIN STRONGHOLDm 10.00
" " " " SHIPWRECKED DESERT IS.m 10.00
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TOM MIX & HOARD OF MONTEZUMA vg - 3.50
TOM MIX TONY JR TERROR TRAIL(no sp.) 1.00
TOM SWIFT & GIANT TELESCOPE nm - 12.00
TOM SWIFT & HIS MAGNETIC SILENCER nm 12.00
UNCLE SAM'S SKY DEFENDERS f - 3.50
WIMPY HAMBURGER EATER (msg.sp.&f cvr) 1.50
WINGS OF THE U.S.A. vg - 3.00
THUMPER & SEVEN DWARFS (no spine) - 1.50
TARZAN OF THE APES (f,½inch of back cvr missing,otherwise g,1st T.all comic) 6.00

THE RB-CC INFORMATION CENTER

by RAYMOND MILLER

r. b. c. c.

M.B.

RAYMOND MILLER - RD 1 Box 131-C - Creekside, Penna. — 15732

SEND ALL QUESTIONS, ANSWERS AND/OR CORRECTIONS TO THE ABOVE ADDRESS. PLEASE ENCLOSE TWO (2) 8¢ STAMPS WITH ALL QUESTIONS TO HELP ME LOCATE YOUR ANSWERS. LIMIT IS FOUR QUESTIONS PER ISSUE.

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WILLIAM DITTO...BALDWIN, MO.

Q. Which issue of WEIRD FANTASY had the lead off story "The End" by Wally Wood and which issue of WEIRD SCIENCE had the lead off story "Spawn of Venus"?
A. This would be WEIRD FANASTY #13 May-June 1952 and WEIRD SCIENCE #6 Mar-April 1951. Oh yes..."The Maidens Cried" was in WS #10 Nov.-Dec. 1951.
Q. Which issue of TWO FISTED TALES did "Massacred" by Severin & Elder appear?
A. This was in #20 March-April 1951.
Q. Which issue of VAULT OF HORROR had "Till Death..."?
A. VOH #28 Dec. 1952, Jan. 1953.

RICHARD MORENO JR....ST. HELENA, CALIF.

Q. I have a copy of SUPER-DOOPER #5 with stories featuring SHOCK GIBSON and CAPTAIN FREEDOM. It is softcover and the last story is by Lou Fine or it resembles his work. Overstreet doesn't include this issue in his Price Guide. What would it be worth? It is in NM condition.
A. Likely $10-$12. This book is listed in the first PRICE GUIDE but I don't know why Bob omited from the second book.
Q. I am currently poking around with the notion of trying to buy a copy of PLASTIC MAN #1. How much should I pay for such a book in good condition? Overstreet says about $30. Is that fair?
A. Depends on how bad you want it. $30 is a lot to spend for a 1944 comic, especially when there are other issues as good or even better. Quality did not publish #1 or 2 and unless you are planning to collect a run of PLAS I think I'd look for a later issue before #10. But that's up to you.
Q. Is there a POLICE COMICS index or a PLASTIC MAN index?
A. None that I know of. POLICE remained a good comic even into 1946. A couple issues from 1-13 are a must for any collection.
Q. I have a 78 record on the MERCURY MINITURE PLAYHOUSE label. It features DICK TRACY and the story is about FLAT-TOP. It follows the story line of the first Dick Tracy story with Flat-Top from the newspaper strip. It is obviously the first part of a set of records because it ends with a cliff hanger and with the story unresolved. What is this record a part of? How much is it worth? I have never seen anything written about this record, so is it rare? Title of the story is "The Case of the Midnight Marauder"?
A. Can anyone shed any light on this?

EARL GEIER...CHICAGO, ILL.

Q. Can you list the EC war comics with Kurtzman art?
A. You can find his art in TWO-FISTED TALES #18-21, 22 (with Roth), 23-25. He also did the covers of 18-29 and 31. He had stories in FRONTLINE COMBAT #1 (with Severin), 2-5. He did the covers of 1-9.
Q. Can you list the pre EC comics with Kurtzman art?
A. No I can't. Can anyone? He did art for ACE (Magno and Davey) as far back as 1942.
Q. Who drew "Dying City" in TWO-FISTED TALES #22?
A. ROTH and KURTZMAN.

Earl Geier cont.

Q. In THE FLY #2, did Al Williamson draw "One of Our Skyscrapers is Missing"?
A. Yes that was Al's story.

RANDY MEDOFF...HAPTSDALE, N.Y.

Q. Has anyone ever tried to or completed a Gil Kane Index?
A. Not that I know of.
Q. What work has Gil Kane done besides his stuff for Marvel and DC?
A. He has worked for TOWER during the 60's as well as for DELL, MLJ, HOLYOKE, PRIZE, and SAINT JOHN. Much of his early stuff (mid 40's) was done under the name Eli Katz and S. Edward.

ALDEN D. GIFFORD...NORTH DARTMOUTH, MASS.

Q. On the cover of Steranko's History of Comics Vol 1 there is a picture of SUBENA the Jungle Girl I seem to remember seeing that same picture on a SUBENA or JUMBO cover when I was a kid. Could you tell me if it was ever on a comic?
A. There were probably many poses of SUBENA such as that. Anyone know for sure?
Q. What issue of PLANET COMICS was IW's PLANET #1 a reprint of?
A. Does anyone have the answer to this? I'd guess at an issue from 33-38 or 40.
Q. What's the scoop on IW anyway?
A. I.W and SUPER COMICS GROUP was sort of an underground affair and reprinted from many companies. The material they used was either stuff that the copyrights expired on, the original publisher liquidated and in some cases like EC and the SPIRIT was published illegally. The only name that was ever mentioned was that of the National Distributer whose business was conducted for an address in Philadelphia which proved to be a deserted ware-house after a fan investigated the address. I.W. stood for Israel Waksman (co-editor of Skywald).
Q. Are there any fan clubs devoted to FICTION HOUSE fans?
A. None that I know of, but I do have a fair size FICTION HOUSE collection as well as artist information.

NOTE TO FRIEND KEN MITCHELL: There are Dealers and there are Dealers. I've nothing against those like yourself and Bill Thailing who are in the business to help a collector but I am against those who buy from one dealer just to make a killing and I know this has happened. I can't see a Dealer pay $10 for a book and try to resale it for $50. Double his profit, okay, but not for 5 times as much.

Here is a little item for all you MAD and ALFRED E. NEWMAN fans. As everyone who is familar with MAD MAGAZINE knows, Alfred E. Newman is sort of their trademark. But where did he originate? Carl Hopkins sent me a copy of COUNTRY MUSIC WHO'S WHO which came out around 1965 and in it on page 28 is a picture of SARIE and SALLY who were WSM's GRAND OLE OPRY'S first feminine stars joining the show about 1933. In the picture shown of the two, SALLY is wearing a brooch which the publisher made a blow up of and sure enough, there is Alfred E. Newmann's picture on the brooch. Oh yes, the picture was taken in...1935!!! YES..1935.

PAUL MILLER...SCOTTADALE, AZ.

Q. What is the booklet "Radio Orphan Annie's Secret Society-1937" with a secret decoder pin worth in fair-good condition? And what was it issued for?
A. This was a radio premium from the Little Orphan Annie radio show and in fair-good condition would be worth around $15. I saw one for sale for $14 with the pin missing.
Q. I have a MICKEY MOUSE breakfast spoon with Mickey and his name on the handle. It was made by Wm. Rogers Mfg. Co. Is it worth anything ?
A. I'd say it was worth around 5 or 6 dollars. That is, if it is from the 30's.
Q. What Marvel Comics are these? One with ANTMAN Trapped by the Protector and a SAVAGE TALES with the TORCH Against the Acrobat Carl Zante.
A. First is TALES TO ASTONISH #37 Nov. 1962. Other is SAVAGE TALES 106.

ALBERT PAPUETAS...ADRIAN, MICH.

Q. How about an honest answer as to what is the best way to store comics? I have been storing mine in plastic bags locked in a trunk but some are getting brittle that didn't appear to be brittle before. Is this the correct way to store them. Do plastic bags help or hurt?

A. I've been told that the way you do it is the best way. I don't have my books in plastic bags nor do I store them away in boxes or trunks. I have wax paper covers on my Golden Age comics and just stack them on shelves in a cupboard to keep the light away from them and after 11 years they don't appear to be any worse for the wear. I handle my books more then most since I collect to enjoy, not to store away and never look at them again.

From Jack Morgan for Tony Runfalo ('97). Photo covers start on GENE AUTRY Vol.1 #2 July-Aug. 1946 and on ROY ROGERS (Dell) #30 1944. (That would be 4 color 30)

MIKE SCOVELLI...BRONX, N.Y.

Q. In what issues of BATMAN did these stories appear? 1. "The Costume of Doom". 2."The Story of BATMAN JONES".

A. 1. From #85 and 2. From #108.

Q. What issues of SUPERMAN are the stories "Superman's First Exploit" and "The Riddle of the Super Sphinx" from.

A. The first is from #106. Anyone know what the second is from?

Q. In what issue of PLASTIC MAN was the story "The Fiendish Mastermind"?

A. Does anyone know?

JOHN IAVARONE...ALBANY, N.Y.

Q. Can you identify a coverless ZIP COMIC for me? It has THE WEB, STEEL STERLING, BLACK JACK, WILBUR, BLACK WITCH and ZIP'S HALL OF FAME?

A. That isn't much to go on and did you omit ZARNIH or is he missing from your book? But since Stories of the BLACK WITCH only appeared in 27,28, 29 and 34 we can narrow it down. If WAR EAGLES isn't in your book then we can omit #27 and since you list THE WEB first then we can omit #28 as well. #29 has STEEL STERLING vs THE HYENA. If yours don't, then that leaves #34.

Q. What number of ARCHIE'S JOKE BOOK did have some art by Neal Adams?

A. It seems not even Neal knows.

Q. Does Irv Novick still do any work for Archie pub?

A. Not that I know of.

Q. On the new Archie Comics covers they all have "Tancett Distribution" on them. Was the company sold?

A. I never noticed that. Does anyone know? THE COMIC READER never mentioned it.

CLAY HUBBALL...JERSEY,N.Y

Q. In how many issues of AIR FIGHTERS did Valkyrie appear?

A. Valkyrie was in the Airboy story in AIR FIGHTERS for Nov. 1943 and April 1944. I'm not 100% sure, but I believe she may have been in the Jan. 1946 issue of AIRBOY COMICS as she is pictured on the cover as shown in Steranko's HISTORY Vol. 2.

Q. Can you identify this issue of PRIZE COMICS? Contents are MARK & DOCDIE by L. Gutwirth vs Hot Stuff, Ted O'Neil, Green Lama, Buck Saunders, General & the Corporal, Frankenstein, Black Owl, Dr. Frost and the printed story is called Black Cat. An ad for HEADLINE #1 is shown in it.

A. I can only guess at it. It would be one from #26-32 but since HEADLINE #1 is shown in it I'd guess at #28 Feb. 1943...the date of HEADLINE #1.

Q. How about this one? MILITARY with Blackhawk, Pvt. Dogtag, Sniper, Death Patrol, PT Boat, Atlantic Patrol, Text "Murder is the Goal", Sailor Danny and Secret War News "Barney Ross' Greatest Fight?

A. I can pin point it down to 3 issues..#21-23. In #21 Blackhawk vs Von Volter and if that isn't it, take your pick on the remaining two.

Clay Hubbell con't

Q. How about this 1944 ACTION? Superman in Tommy Gets a Zero, Flyfoot Penny in Sign That Wasn't There, Congo Bill Jackals of the Jungle, Vigilante in Case's a Crowd, and Zatara in Boy of Witches?

A. Anyone know? If it is a 1944 issue it would be from 75-79 since 79 is Dec 1944 and Mr. America was last in #74. .... Would anyone know which issue of BOY COMICS "The Zoo of the Future, Unluckiest Guy in the World, and Keeper of the Big Cage were in?

BRENT RICHARDSON...COLUMBUS, OHIO.

Q. What Flyman, Doc Strange, Angel, Patriot, Blue Bolt, and Black Marvel stories did George Kendal draw? Did he do any other super hero strips?

A. First of all let me make this perfectly clear (who said that?). So many of you are confusing brothers Alan and George. Alan did Flyman. George did Blue Bolt in at least vol 2 to Aug. 1941 thru Vol. 3 2 but I don't know what his first or last issue was. As for the Angel and Patriot I don't know which Kendal did them. Ditto Black Marvel. Alan did 13 in LAFFTIME and Young Robin Hood in BOY COMICS. As I said, unless signed, I can't tell them apart.

Q. I have a coverless copy of [illegible] COMICS #41 or 42 in "The Silent Eye of Satan", Spirit of '76 in "The Night of the Lost Moon" and "The Blonde Terror in "The Underworld Nuclear". What is no 1 in it and also does Spirit of '76 Bob Powell did not Spirit of '76 stories.

Q. What comics did the Scorch appear in?

A. He was in STARTLING 54 (only), EXCITING 42-48 and BLACK WITCH 2C.

Q. In what issues of MARVEL FEATURES did Professor Flint appear. Which were drawn by C.C. Beck?

A. He was in issues #89 thru 109 and I believe Beck did all. Beck also did Ben Oakley in WHIZ COMICS #74 thru 13 at least. Ben Oakley was back in #13 but Beck didn't do them all.

JOHN E. ALLEMAN...MONTCLAIR, CALIF.

Q. Could you help me identify this particular SPECTRE story? It is from late 1939 or early 1940. In this story, Join is held prisoner in a black jail by a hunter group. SPECTRE is [illegible] vision saves her just before the attack blows up.

A. I.C. Good info added to this or help in ACTION 53.

GEORGE BAILEY...LONG BEACH, CALIF.

Q. Please tell me what hardcover editions of MAD contain color reprints of the first 23 comic format MADS. What stories are reprinted in color in the MAD ANTHOLOGIES? Please list at least 4 hardcover MAD ANTHOLOGIES containing color reprints.

A. From Don Rose: I have a copy of the 1969 "RIDICULOUSLY EXPENSIVE MAD" (hardback). I believe there was at least one other as far back as 1956 called "MAD FOR KEEPS" but I'm not sure. However I doubt that any of those early cheaper (if any) anthologies carried full color MAD COMICS reprints as, indeed, the "RIDICULOUSLY EXPENSIVE MAD" does. These reprints in this volume were SUPERDUPERMAN, BATBOY & HUBIE, and WOLMAN WOLDY all in full color.(Thanks Don and I might add these stories originally appeared in MAD COMICS 4, 5, and 10.)

HOWARD NEIGHBOR...WHEELING,ILL.

Q. I would like to know all the DC's that were in print at the beginning of 1963 (or is that 1965 Howard?). I would also like to know what number issue of those was the first 1965 issue?

A. I'm afraid this would be impossible for me to answer and if I could it would take up too much room. If anyone wants to answer this I'll forward the answer to Howard.

CORRECTION: In RCCC Richard O'Brien told Steve Kaiser that [illegible] was in MARVEL COMICS 1 and 2 when he was really in SUPERWORLD #1 and 2.

For David Lieber: SPECTRE was also on the cover of BIG SHOT 1.(Thanks Sue Thompson)

RONALD FERNANDEZ...FITZGERALD, N.J.

Q. Can you identify the following books? 1. BATAN: lead story "The Secret Life of the Catwomen. 2. SUPMA lead story "Master of the Secret Citadel". 3. JUNGLE COMICS [illegible] in a story with Prof Le Clair & Ingun. 4. PLANET lead story Lost World "Witch Volta Ken.

A. If you had given me the complete index to these books I might have been able to help you, but as is I can only identify the BATMAN as #62. Can anyone identify the others?

ALLAN WELCH...LEWIS III.

Q. What issue of JOHNNY LIGHTNING had the TYGR story "On the Trail of the Tomorrow Man"?

A. Don Rosa says it is J.J.F. '86.

FROM RICHARD O'BRIEN: In regard to Gerry Monaghan's question on the colors of the EAGLE'S costume. I have one SCIENCE and two WEIRDS, and in each case his costume is strikingly different. SCIENCE #5, on the cover has the EAGLE in red, full costume, with orange wings and gloves. Inside he is wearing only a red cowl, red brief-type trunks, red boots, and blue wings, is bare-chested, and bare legged. In WEIRD #10, with art that appears to be by Dick Briefer. he has no cowl but a blue mask, red cape and gloves, blue tights with a yellow stripe along the side, red boots and a kind of short, brown sarong over his tights and is bare-chested. In WEIRD #12, a blue cowl and mask, blue tights, red cape, red gloves and boots and again no shirt. Thanks Richard. I have WEIRD 17 and 13 and the EAGLE and BUDDY are in full costume on the covers of both but inside #17 their costumes consists of one piece body suits and cowl minus leg covering, red boots and gloves and red and white striped cape. The full costume came into being in #18. Complete body covering and cowl (all blue), red gloves, boots and trunks, yellow eagle emblem on his chest, red and white strip cape and a belt with a shield type buckle. This is the same costume he and BUDDY wore in EAGLE COMICS.

CLIFF GROUP...KANSAS CITY, MO.

Q. In SUPERMAN'S story in ACTION #7 his boots are yellow. In"SUPERMAN and the Dam" in SUPERMAN #3 his boots are blue. Why?

A. My guess would be that the person who was coloring the books made an error. It's not uncommon to find color errors during those days. During those days I don't know how many times the bat emblem was missing from BATMAN'S chest. Infact, it was even omitted from the cover of BATMAN #5.

Q. I'm looking for an issue of PLASTIC MAN or POLICE COMICS which had PLAS and WOOZY in a night club where a beautiful girl was dancing, clad only in a wide mesh body stocking. She was in the foreground of the panel. PLAS and WOOZY at a table to the rear. Do you know which one it was?

A. Can any of you readers help on this?

KENT DRAGOO...MUNCIE, IND.

Q. Can you identify this issue of MASTER COMICS: contains ad at end of C.K. Jr. for "The Return of Dr. Macabre" in the next issue. Name of BULLETMAN story is "Tooth For A Clue"?

A. This is MASTER COMICS #25 April 1942.

Q. An unknown Timely comic with The Secret Stamp in "The Case of the Bund's Bond", Capt. America in The Idol of Doom; and Human Torch in Terror at the Shipyards".

A. This is CAPTAIN AMERICA #23 Feb, 1943.

Q. A DETECTIVE with Batman in "The Case of the Silent Songbird"?

A. DETECTIVE #126.

Q. An ADVENTURE with Starman in "The Sun Spot Scoundrel"?

A. I've an index of all the STARMAN stories up to ADVENTURE '88 and I can't find that one unless it is #76 July, 1942 which had STARMAN against a villain called The Sun. His gang was the Satellites. Houman story in this issue was "The Million Dollar Orphan" and Sandman was in "Mr. Mosh Rules the Town".

BLACKHAWK INDEX

©N.P.P.

by: Don Rosa

* = my own title for an otherwise unchristened story;
ISSUES #1-8 were the UNCLE SAM QUARTERLY series...
RC = Reed Crandall + = cover featured story

ISSUE #	STORY TITLE	COMMENTS	LENGTH
#9	* Blackhawk Meets Burma Jack	Winter 1944; BH fights Japs	15 pages
	* The Floating Fort	more Japs.	12 pages
	"The Super-Spies of the Rising Sun"	still more Japs!	14 pages
	"Rasputin and the Empress"	a Rasputin, the funny monkey, feature	5 pages
	* Ezra Joins the Whiz-Cats	an Ezra, the funny adolescent, feature	8 pages
#10	"The Treasure of Ghanpat"RC	Spring 1946	12 pages
	* The Wreck of the Rampole RC		11 pages
	* Chop Chop's Rocket Ride	first Chop Chop, the funny chink, feature	8 pages
	* Blackhawk and the Slavers RC		14 pages
#11	* The Dictator, Starnak RC		12 pages
	* Trouble on San Galardo RC		11 pages
	Chop Chop feature		8 pages
	* Valley of the Tiger Lady		14 pages
#12	The Winged Death		12 pages
	Babylon, The Mighty City		11 pages
	Chop Chop		8 pages
	*The Evil of Zobar		14 pages
#13	"King Murder"		12 pages
	* The Woman Called Fear	first appearance of Fear	11 pages
	Chop Chop feature		8 pages
	"Allies of the Crocodile"	BH goes south of the border	14 pages
#14	* Karlovna's Ancient Sewers		12 pages
	"By Royal Command"	the return of Fear	11 pages
	Chop Chop feature		8 pages
	"The Eternal Enemy"		14 pages
#15	The Sky Matador		12 pages
	The Island in the Sky		11 pages
	Chop Chop (Blackhawk on last page)		8 pages
	The Hatchets of Hohgo		14 pages

#16	"Out of This World" RC	with the obese Mortis	12 pages
	"The Condor Man"	BH fights giant animals	11 pages
	Chop Chop feature		8 pages
	"Stark, the Scoundrel"	BH battles a revived corpse	14 pages
#17	* Chuck's Search for his Father		12 pages
	* The Magic of the Shaman	with Fear	11 pages
	Chop Chop feature		8 pages
	"King for a Day"		14 pages
#18	"The Realm of Yesterday" RC	great RC art	12 pages
	"Paragon"	Paragon & Yesterday were both people	11 pages
	Chop Chop feature		8 pages
	"The Merchant of Death"	(that doesn't seem very original)	14 pages
#19	* The Creations of Dr. Omega RC		12 pages
	* The Animal Slaves of Dr. Sprowle RC	costarring Fear	11 pages
	Chop Chop feature		8 pages
	"The Tomb of Ra-Aneth"		14 pages
#20	"Rugoth, God of Greed" RC +	with Fear	12 pages
	* The Threat of Countess Carlova	it seems BH fought more women than men	11 pages
	Chop Chop feature		8 pages
	"Mr. Powder"	this fella had a powder for anything	14 pages
#21	Battles a Destiny Written in Blood by Satana		12 pages
	Traps for the Unwary		11 pages
	Chop Chop		8 pages
	No-Title		14 pages
#22	* The Sharkan International Airport RC +	with Fear	12 pages
	* The Man Named Plunder		11 pages
	Chop Chop feature		8 pages
	"The Men from the Asteroid" RC	BH battles aliens	14 pages
#23	* The Schemes of Boorn RC		12 pages
	"The Gila"	they sure had some weird villians...	11 pages
	Chop Chop feature		8 pages
	* The Flying Pirates of Capt. Harpy RC	...weird...	14 pages
#24	* The Woman Known as "Number One" RC +		11 pages
	Chop Chop feature		5 pages
	* Blackhawk Meets Captain Suicide		11 pages
#25	"Blackhawk Against Blackhawk" RC +	Olaf goes berserk	11 pages
	Chop Chop feature		8 pages
	* Polito, Master Schemer		10 pages
#26	"Skagg's Raiders"		11 pages
	Chop Chop feature		8 pages
	"Kauno, Atoll of Mystery" RC +	Dr. Morbus	11 pages
#27	* The Plot to Conquer Posnia		11 pages
	Chop Chop feature		8 pages
	* The Winged Death Demons		11 pages
#28	"The Battle of the Test Tubes"		11 pages
	Chop Chop feature		8 pages
	* The Island of Nubard		11 pages
#29	* The Mask of the Basilisk +	as do ALL masked villians in BH comics this one turns out to be a woman	13 pages
	Chop Chop feature		6 pages
	* The Waterfall Fort		11 pages

BLACKHAWK COMICS INDEX

#30	* The Menace of the 3 and 30 RC		13 pages
	Chop Chop feature		5 pages
	"Menace of the Meteors" +		11 pages
#31	* The Treachery of Stanislaus RC +	* every story in this *	10 pages
	Chop Chop feature (Jack Cole)	* issue involves the *	5 pages
	* The Blackhawk Impersonation RC	* idea of the BH's *	8 pages
	* The Phoney Blackhawks RC	* fighting each other *	7 pages
#32	* The Oracle Speaks RC		10 pages
	Chop Chop feature (Jack Cole)		5 pages
	* The Flying Fish +		8 pages
	* The Crypt of Terror		7 pages
#33	* The Blackhawks, Marooned RC +		14 pages
	* The Mockers Club		8 pages
	* The Riddle of Terror Island RC		9 pages
	Chop Chop feature (Jack Cole)		6 pages
	* The Royal Goblet of Imra		7 pages
#34	"Jets in Flames"	* this must be the "brunett *	12 pages
	"The Song of Treachery"	* inna' red dress" issue *	11 pages
	"Mavis, Tigress of the Seas"	* since each story features *	9 pages
	Chop Chop feature	* one... *	5 pages
	"The Ruthless Idol of Mailus"		8 pages
#35	The Strongest Man on Earth		12 pages
	* The Black Dervish of Death		11 pages
	The Keepers of Starvation		9 pages
	Chop Chop		5 pages
	The Moorish Brain		8 pages
#36	The Prison of Despair		12 pages
	The Air Raiders		11 pages
	No-title		9 pages
	Chop Chop		5 pages
	The Legion of Corpses		8 pages
#37	Aurora the Queen of the Arctic		12 pages
	The Reign of Terrorism		11 pages
	Hanfrey; World Menace		9 pages
	Chop Chop		5 pages
	The Cavern		8 pages
#38	*Vulcanus, High Priest of Fire	Reed Crandall	12 pages
	Golden Satan		10 pages
	The Plague of Tabor		9 pages
	Chop Chop		5 pages
	The Pirates of the Sky		8 pages
#39	"The Spores of Terror" RC +		12 pages
	"The Invasion of Blackhawk Island"		10 pages
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	Chop Chop feature		5 pages
	* The Lure of Troisa		8 pages
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	"The Red Raiders vs. the Blackhawks"	ROOSKI BH's	9 pages
	Chop Chop feature		5 pages
	* The Schemes of Spider Webb		8 pages

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	"The Man Who Owned Blackhawk Island" RC	10 pages
	"The Lost Tribe of Ormolu"	9 pages
	Chop Chop feature	5 pages
	"Assassination in Argo"	8 pages
#42	"Iron Emperor" RC +	12 pages
	"The City that Time Forgot" RC	10 pages
	"The City that Must Perish" RC must be the "city" issue...	9 pages
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	"Gold"	8 pages
#43	"Terror from the Catacombs" RC +	12 pages
	"Mr. President Blackhawk" RC	10 pages
	* Capt. Ravage and Valshazar	9 pages
	Chop Chop feature	5 pages
	"Izmar's Invasion of Earth" BH again battles aliens	8 pages
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	"Azar's Brain" RC	10 pages
	"Dr. Archer"	9 pages
	Chop Chop feature	5 pages
	* Adventure in Malvania	8 pages
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	Chop Chop	5 pages
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	The Invisible Men	7 pages
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	"Syndicate of Death"	7 pages
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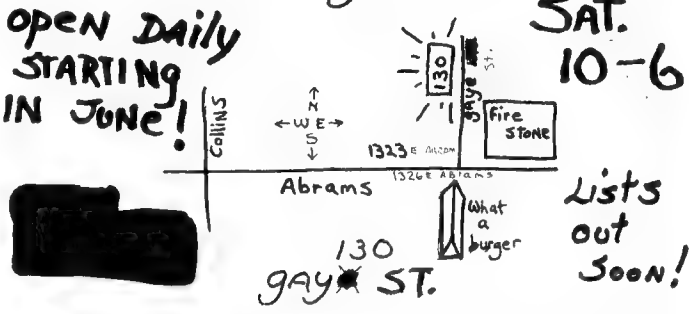

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293 cover-f; inside-m .28
300 nbc,301 lc no cf .16
306 g,315 f .15
319 no cf .15
317 f pgs out .15
319 f .15
303,322,325,327 .26
323 no cf,323p .10
328-330,331 lcf .22
328g,332 lcf .15
337 lcf .15
333,337,339,341 .22
334 giant- fair c .25
342,345,351,352 .21
347,360,373 giants .45
351 f .11
349 many copies .14
354-357 .20
359,361,364-369 .19
371,372,374,375 .18
389 .11

Adventure
247 adr page out .20
287c,300c .11
307g chunk gone from cover .16
314g,316g,323g .18
318,336,338,339 .19
326g,329g,335f .17
326 pages out .08
336g,338f,339g .11
340,341,343-372 .20
342p,351 lc .08
374-389 .19
390 giant,400 .35
391,393-397 .19
401 .20
403 giant .35

Teen Titans
3,4 .31
6,9,11 .29
10 p .08
13,14,16-18 .22
19 Wood art .24
20-23,26 .14

Batman
Annual 5 nbc,7c .80
Annual 7 1.60
Giant 12 small chunks out of cover .55
112 lc 1.00
149,150,154,156 .58
157f,169f,177f .20
160,162,165 .50
166,172,173,175 .29
178-180 .27
181 9 copies .15
182 giants .45
185,187 giants .45
182 p .17
183,184 .20
186,188-190 .19
192,194-197 .18
193 giants,198 .45
203,208 giants .45
193 c .16
199-202 .17
204-207 .16
209-212 .16
213 giants,218 .40
214,216-217 .14
219-220 .14
247 52pgs reprint story from Batman #7 .50

Blackhawk
181g,185,186 .49
184 1st pg out .08
189g,190,192 lc .12
191,194g,195,196 .12
193 lc,196g .12
197g, 198g .12
198,200,202,204 .18
199f,200g,202g .12
205 pgs out .08
210f,214f,217p .10
213,215-218 .17
220,221,224,225 .16
229-237 .15
239-243 .14

Challengers
51-54 .16
57,61,66-71 .15
73,77 .14

D.C.Special
5,6 .35

Strange Adventures
143f,156g .21
143,148,156g .26
160g,163,166 .19
167f,171f,184g .12
178,180,182 .20
187-196 .19
198,200-203 .19
212,213 .35
218,219,222,223 .16
224,225 .15

Anthro
1 .35
2,3 .19

Bomba
2,3g .37

Creeper
1 .31
2,6 .16

Tale of Unexpected
103g,103,111 .15
113,114,117,118 .15
120 .15
119,121,123 .21

Worlds Finest
132,136,138,139 .34
140,141,143,144 lc .33
142 chunks out of cover .12
149,150 lc,151 .32
151 spine roll .12
152f .12
152g,153 .24
156,157g .23
156 poor cover .12
158-160,162 .15
161 giant,179 .45
165-169 .16
171-176 .14
177,178,180-187 .11
189-191,196,198 .11
200,201 .17

Hawk & Dove
2-4,6 .18

Secret Six
2-4,6,7 .15
4 f-g .08

Detective
348f,349f .16
352-356 .18
360-369 .17
365-368 .16
370,372-374,376 .16
378,379,385 .16
387 .40
404 .12

Superman
Giant #1 1964 nbc 1.40
Annual #6 1962-63 .90
144 nbc,154c .30
156,158,160 lc .36
162f,164f,166f .21
164,165,167-169 .35
167f,172f,176f .20
172,174,177,179 .34
178f .19
184,186,188 .19
189-192 .18
194-196 .17
198-201 .16
203-206 .13
207 giant,217 .45
208-211 .12
213,214,216 .11
218-221,223,225 .11
226,228,229 .11
247 52 pages .45

Atom
4,9 .75
15 .35
21g,23g,24g .19
25f,26 no cf .12
25,27,28,30 .17
32,34-37 .13
39,41-45 .12

Flash
126f,131g,136,138 .45
139f,141f,145g .27
139-146 .36
148-150 .35
149f,152f,161f .15
151-159 .19
161-169 .18
169 giant .40
170-173,175 .12
176,177,180,182 .12
188,190,192 .12

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55g nbc,67c,74f .14
57,63g,64,68-76 .27
77f,77c,79f,81 lc .19
77-81,83,85-90 .25
82f,100g .16
91-94,96-99 .14
95 giant,104,113 .29
100 .21
101-103,105-112 .12
114-121 .10
123-130 .10
122 giant,131 .29
132 .10
133 .21

Aquaman
11f,29f .17
15 .27
21p,32f .10
30,31,34,35 .18
38,39,40g,41 .16
42-49 .16
51 .20

Brave and Bold
Best of Brave & Bold .50
31p .40
53,56 .25
63f-g,64f-g .16
64-77 .15
77f .08
79,80,83,85 .17

House of Mystery
146,156,158-160 .17
162,164-173 .12
174 3/4 c .08
175,177,179,180 .17
187,188 .17

Justice League Amer
8 cov p lrg chunk gone;ins mint .40
14 front cov p; rear cov gone; ins-vg .14
18 .50
29,32,33 .29
38g .20
37,38,40,41 .19
44-47,49-51 .19
54 no cf .08
55-57,59,60 .18
61-64,66 .16
67 giant .45
68,69,73 .16
69 3/4 cover .08
76 giant 3/4 c .14

Wonder Woman
144g,149g .16
158,160,161,162 .19
168,170g,175,177 .17
178 new Wonder W .40
179,181,183-185 .12
187-192 .12

Metal Men
13,15,17,18 .35
14 cover torn inside fine .19
19-26 .29
26 3/4 cov .08
27 origin .35
28-41 .19

Metamorpha
2g,5 .29
2f,5f .14
8-17 .19

Tomahawk
98 c .08

Lois Lane
52,53,56 .25
58 coupon out of back cover .16
62,67 .21
63 no cf .08
68 giant c .18
69-70,72-73 .18
70f,72f .16
75,78-85 .14
87-94 .11
96-99,102-103 .11
110 .08

Captain Action
1 g .19
1 Wood art .43
3-5 .26

Doom Patrol
77 .35
80 introduction .45
82,87,88,91 .23
93,95-97 .23
98f .12
99,101,103 .23
100 .40
100 p cover .12
106-109 .21
110-121 .17

Sea Devils
10 .23

Rip Hunter
17,22 .19

Inferior Five
1 .33
2-4 .13
6-8 .12

Plastic Man
1 .37
2-6,8-10 .15

Fox & Crow
69,73,74,93 .23

New Funnies
180 .65
222,235,247,254 .32
258,259,271,279 .31
285 (3rd last issue) .45

Smokey the Bear
932 origin .48

High Adventure
1001 .48

The Time Machine
1035 movie .61

Lone Ranger's Horse Silver
17 1.10
35 (2nd last issue) 1.38

Beetle Baily
25,34 .13

Ruff & Ready
7 .21

Gunsmoke
679 .46

Jungle Jim
Dell, 9g 1.10

New Terrytoons
5 .26

Treasury of Dogs
giant 1 .55

Rin Tin Tin
11 .32

Magnus Robot Fighter
9,11 .32
12-16 .24

Sea Hunt
8 .31

Little Scouts
3 g .17

Cisco Kid
Dell 39 1.10

Lawman
5 .31

Texas Rangers
13,18 .52

Daniel Boone
5 Gold Key .11

Davy Crockett
Gold Key "King of the Wild Frontier" .16

Fly'g A Range Rider
12,16 .65

Red Ryder
125g,149 .85

Mighty Crusaders
7 last issue .45

Blackhood
42 (1967) .36

Roy Rogers
81 .55
131 g .18

The Vikings
910 nbc movie .24

Top Gun (Luke Short)
927 1.29

Restless Gun
934 .38

Pony Express
942 .43

Zorro
960 g .80

Tom Thumb
972 .43

Horse Soldiers
1048 .43

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1127 .43

Little Rascals
1137 .53

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X-Men
11 .56
12 origin .67
13-20 .56
21-30 .46
31-40 .32
41-43,45-47 .19
42g,45g,56g .11
49-51 .24
52-54 .15
56-60,62,63,65 .21
68 cover-g .21

Captain Marvel
1 .80
2-4 .50
5-10 .22
11-19 .15

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6 3/4 cover 1.00
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31-33,35-40 .39
41-43,45-50 .24
51-55,59,64 .19

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1 1.00
2-13 .50
14-23 .19

Tales to Astonish
44 3/4 c 1st p .30
57-60 .75
61-65 .45
66-75 .35
76-85 .27
86-97 .24
100 .40
101 .23

Avengers
7,9,11 1.40
12-20 .55
21-30 .35
31-40 .29
41-50 .24
51-60 .23
61-70 .19
71-77 .17
79,81,85 .12

Not Brand Echh
1 .20
2-5 .12

Ghost Rider (Marvel)
1 .50
2,4,6,7 .25

Fantasy Masterpces
1 .70
2 .50

Chamber of Darkness
1 .35
2-4,6 .25
5 Johnny Craig .30

Tower of Shadows
1 .45
2 .30
3,4 .20
5-7 Wood .30

Hulk
102 .70
103-106 .23
107-114 .21
115,116,118-138 .16
140,142 .16

Thor
105,107-110 1.00
106g .50
111,113-121 .70
122g,124 chunk gone .30
123-125 .65
126-140 .27
141-149 .16

Absent-Minded Prof
1199 .25

Andy Griffith
1252 lc .26

Comancheros
1300 movie .43

Lone Ranger
55 f-g .37
89,114 .57
9 (Gold Key) .12
13,15,16 .12

Space Family Robinson
3,6,7,9 .36
10-13,17,18 .27
25,29 .18

Ghost Stories -Dell
20,22,23 .11

Tarzan
53,60 1.20
95 p-cover .30
113,119,123,125 .65
158,162,163,168 .23
171-176 .23
174c .08
179-184 .21
190,193,196 .21

Forbidden Worlds
104,118,124,130 .26
132,133,135,136 .24
137,139 .21

Adventures into the Unknown
118 chunk out of cover .21
135,136,146 .24
151,154,160,168 .14

Unknown Worlds
16,18 .37
43g .14
54 .12

Lassie
19,26 .53
27,29,32,33,45 .33

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11 Dell .90

Turok
13 .75

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1 .17
3,4,6 .12

Combat -Dell
6f,7f .08
10,11,13,17,19 .16
22 .09

Jungle War Stories
2,5 .16

Iron Man
2-5 .36
6-9 .27

Ringo Kid (Marvel)
2-9 .14

Two Gun Kid
91,93-96 .12

Tales of Suspense
24g nb cf .23
47f-g,48f-g .78
49 3/4 cover .78
51,52 .58
53 .73
54,55,59-61,64 .43
56 lc .33
62,63 .67
63 chunk gone from cover .29
65,66 Red Skull .67
68-80 .44
81-99 .34

Iron Men & Submariner
1 .75

Rawhide Kid
9 1.00
34 .43
46,48,50,51 .15
51f-g .08
59,71,72,78,83 .11

Kid Colt Outlaw
120,136,140,142 .14
144,145,149,151 .13

Fantastic Four
31 small chunk from cover .65
32,34-38,40 .70
33 adv pg gone .35
34f .21
41-47 .58
48-50 Galactus .90
49 3/4 cover .50
51-60 .37
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"FRANKENSTEIN'S CASTLE"

BY RON HAYDOCK

If you're ever traipsing along through the mountainous region of the Odenwald near the village of Niederbeerbach in Germany you might want to stop off and see the Castle of Frankenstein. What's that you say? Frankenstein's castle is only a myth and nothing more? The castle exists only in a famous novel by Mary Shelley and in motion pictures?

Well, if you do say that, you're wrong. Because a myth it's not and a fact it is.

According to information I've dug up to satisfy my own curiosity about its existence, the Castle of Frankenstein is situated atop a long narrow range of hills located between the valley of the Rhine and the mountainous Odenwald, west of Niederbeerbach. The castle was erected in 1252 by a young Baron Frankenstein who obtained the coveted mountaintop property by marrying the wealthy lady who owned it. Frankenstein had left his father's home and had to find himself a new home. So no sooner had the woman with the real estate said "I do," than young Frankenstein began building his castle, complete with a large courtyard, surrounding walls, moat and drawbridge. However, this particular Baron Frankenstein did not then set about to create a living being in the basements of his newly built home. For the famous Mary Wollstonecraft Shelley novel Frankenstein and the Castle of Frankenstein in Germany have no relation to one another. Shelley's inspiration for her tale of horror about a young scientist who was questing for the secrets of life and death came from elsewhere, as did her inspiration for the very name of "Frankenstein". In fact, it seems altogether doubtful that Mary Shelley had even heard of the castle in Germany or the hustling young man who had built it.

"I passed the summer of 1818 in the environs of Geneva," Shelley wrote in an introduction to an edition of Frankenstein published some years after its initial success in 1821. "The season was cold and rainy and in the evenings we crowded around a blazing woodfire, and occasionally amused ourselves with some German stories of ghosts which happened to fall into our hands... These tales excited in us a playful desire of imitation. Two other friends and myself agreed to write each a story, founded on some supernatural occurence.

Shelley's friends were husband-to-be Percy Blythe Shelley, the poet, and Lord Byron, also a famous poet. Shelley's tale of Victor Frankenstein and the monster he created by lightning and science was however the only story of the three to actually be completed. And as for the name of her brilliant young scientist, Mary Shelley had three different reasons for selecting "Victor Frankenstein", none of which have anything at all to do with the Baron Frankenstein of Niederbeerbach.

First, "Victor" implies "conquest" and her character certainly did succeed in bringing his dead being to awesome life, although he lived to regret it. Second, "Franken-" was derived from Benjamin Franklin who had become known throughout the world for the invention of the lightning rod, using a kite one stormy evening to capture the crackling electric lightning from rain thrashed skies. Third, "-stein" came from a certain European medical doctor named Eisenstein who had at that time been making quite a name for himself in various branches of medical science.

But so was born Victor Frankenstein. However, there are still many people who will associate the Castle of Frankenstein in Germany with the character in Shelley's novel as well as the many adaptations which have been produced based on her book. It's an interesting footnote to Frankenstein that although Shelley herself wasn't around to make comment on any of the movies, radio programs, comic books or novels that have through the years featured her characters, she was at least on hand once during her lifetime to see a stage production of her novel. In Fall 1823 she saw T.P. Cooke, the Boris Karloff of his day, enact the part of the monster on stage in a play version. Shelley was amused by this performance in London though she didn't think the adaptation was managed very well. But as for Mr. Cooke, Mary Shelley thought he did extremely well as the monster.

Actually there was a real life Dracula. He wasn't an honest to goodness vampire who changed into a bat at the stroke of midnight or even into a ghostly wisp of smoke but the devil hearted leader of an army of Turks who overran Hungary in 1460. His name was Vlad IV, who conquered the territory and claimed it for his own. Soon he began executing the peasants fiendishly, sometimes chopping them up in a grinding machine of his own design. There were hushed stories about how Vlad IV even feasted on the remains of his victims. Because the dragon was his coat of arms and because dragon or devil in Hungarian can be translated Dracul, this evil dictator became known forevermore in history as Vlad IV, Dracula. Author Bram Stoker had read or known about this Dracula tyrant and then with artistic license based his own diabolical vampire Count Dracula on the dictator ruler.

But there exists nowhere a record or legend about any man previous to the literary years of Mary Shelley with a name like Frankenstein who went around stealing corpses from graveyards to build himself a human being and so her book, Frankenstein, or the Modern Promethrus, seems to be entirely a product of her own imagination.

However, Frankenstein's Castle in Germany is not necessarily without its own monster. For in the nearby village of Niederbeerbach you'll find the tomb of Baron George Frankenstein, better known anymore as "Knight St. George", that hero of bold legend who actually lived and according to history saved the forester's daughter Annmary from death by sacrifice to a terrible maneating horror which had at one time been roaming loose through the valleys and mountains surrounding Frankenstein's castle.

George Frankenstein bravely slew the horrible ogre and thus brought peace to the country. Unfortunately he died shortly after the crucial battle due to a would he had received in his knee.

Today, Frankenstein's castle lies in ruins. The family of Frankenstein has not lived there since 1600 when they left to settle elsewhere because of too many warring neighbors. Since then the castle was used for an old soldiers' home but this was a shortlived practice because the housekeeper at that time decided she might make a nice profit for herself by selling off pieces of furniture, doors, windows and whatever was portable. In the 1700s there was some attempt made to restore the castle to its former glory but after work had begun by valley people, enthusiasm dwindled and so the castle was left to the elements.

Reportedly there's still a treasure of the Frankenstein's hidden somewhere in the ruins. Down through the years various treasure hunters have gone searching out this fabled treasure, hunting high and low, digging here and there and particularly searching for an entranceway into some of the many secret underground passages the original Baron Frankenstein had built into the place.

But to this day nobody has yet discovered the fabulous Frankenstein family treasures of rich tapestrys and silver.

THE END

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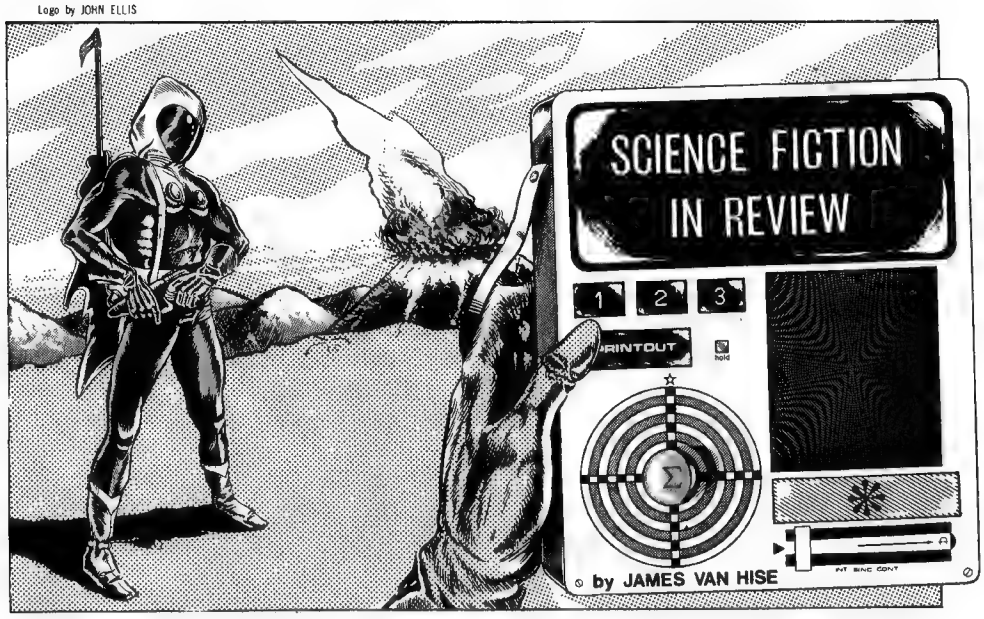

SOYLENT GREEN - Film Review

Charlton Heston has virtually become identified with SF films since his highly successful PLANET OF THE APES. Although his third SF film, THE OMEGA MAN, was an utter disaster and in an actor of less stature would have left a dark smear on his talents and abilities, but since nothing will ever eclipse Heston's BEN HUR, he trudged on and, finally, into his latest SF exercise SOYLENT GREEN. This film is everything THE OMEGA MAN could and should have been. It is a good fast paced film full of message, observation, imagination and taut suspense, and most important of all it is convincing. Soylent Green is the name of an organic food produced in wafer form by the Soylent Company, an outfit which feeds half the world. This rask is even more enormous than it even sounds as the population it helps feed is so swollen in size that it is strangling from its overwhelming numbers and suffocating from the pollution those numbers have inflicted on a world they raped with careless disinterest. Into this world we find Thorn (Charlton Heston), a detective on the New York City police department, a department overworked with a city population of over forty million people. Thorn's home is a small apartment in a building where the stairs are also living quarters for whoever can find room to huddle as few people, comparitively, are lucky enough to have even an apartment, most living in abandoned autos and subway cars. The scenes of Heston going up and down the tenement stairs, casually stepping over and between prostrate forms, are incredible as the concept is not farfetched at all, merely an extrapolation, and is frightening in its implication for that, especially when our own world as a comparitive backdrop, a world which is breeding itself beyond capacity while piously defending the right to have as many children as wished. The year is 2022, the glittering and glowing near future in which things are so wonderful due to the advanced technology which long ago outstriped the social changes which should have accompanied it, that people can't even use cars any more. How could they? Thorn's roommate, Sol Roth (Edward G. Robinson) is his researcher who tracks down information on the people Thorn is charged with investigating. His current case involves an assasination of a high member in the Soylent Corporation, a man who was very despondent before he died because of something he knew, something which shook him to his very soul to the extent that he looked upon dying as a release from the torment of that knowledge. That knowledge that rattled him so was the secret of Soylent Green, the mystery around which the film revolves. Thorn's investigation of that murder takes him through all the horribly graphic facets of the world of 2022, everday occurances such as real food being only for those who can afford the prices (like a jar of strawberries for $150.) and luxury apartment buildings for the rich which come with private mistrisses for each room, those girls being euphemistically called "furniture". As Thorn's investigation progresses, a sinister influence is apparent as it gradually becomes clear that far more is involved than the simple murder. This presence becomes more and more tangible to Thorn when his superior tries to make him drop the case due to pressure from higher up and when an assasination attempt is made on Thorn during a riot by a gunman who is so bent on carrying out the execution that in the midst of the riot he continues firing at Thorn while only succeeding in killing a few bystanders instead. Yet even more blood is spilled before Thorn is finished, including a deadly hunt and confrontation with a brutal,paid killer (Does Heston actually come out alive at the end of this opus? I'm not tellin!). The secret of Soylent Green is finally uncovered by Sol who decides, upon receipt of the knowledge, that it is finally time to "go home", that being an expression meaning taking one's exit from this plane in a special building where one is allowed to die in a room where scenes of pre-polluted Earth are projected on the walls in all their swirlling, colorful majesty of crashing waves on pure unsullied shores and vistas of rolling countrysides green with growing things and bounding with timid animal life; all this projected amid soft yet powerful strains of classical music. It is the most incredible scene in the film and the one which by itself in its deeply moving contrast sets the foundation deep in awareness of how this beauty is being destroyed now in order to make way for the world of Soylent Green and how it is only us who can prevent that all too possible future world. A world in which the chilling secret of Soylent Green is all the more terrifying because under those circumstances, of that world, it is not only understandable, but depressingly logical.

NEWS IN THE FUTURE TENSE - "Starlost", Harlan Ellison's SF series debuting in the fall, will begin filming in Canada during the summer.***Equicon, a Star Trek con held in April in Los Angeles, drew 10,000 people (A past tense departure here)***The entire original cast of STAR TREK has been assembled to do the voices of their respective characters for the Fall cartoon show.***David Gerrold, writer for both the STAR TREK series and cartoon show as well as acknowledged SF novelist, has written a novelization of the new film BATTLE FOR THE PLANET OF THE APES.***David Hartman has been signed as the star of Walt Disney's multi-million dollar extravaganza ISLAND AT THE TOP OF THE WORLD.***Due to the box office success of THE POSEIDON ADVENTURE, a sequel entitled THE POSEIDON SURVIVORS will be filmed. Its premise will center around'not all the people died in the film that you thought'.***Frazetta fans should be aware of the Science Fiction Book Club (Their ads are everywhere) as half the work Frazetta does now is dust jackets for the S.F. Book Club.***

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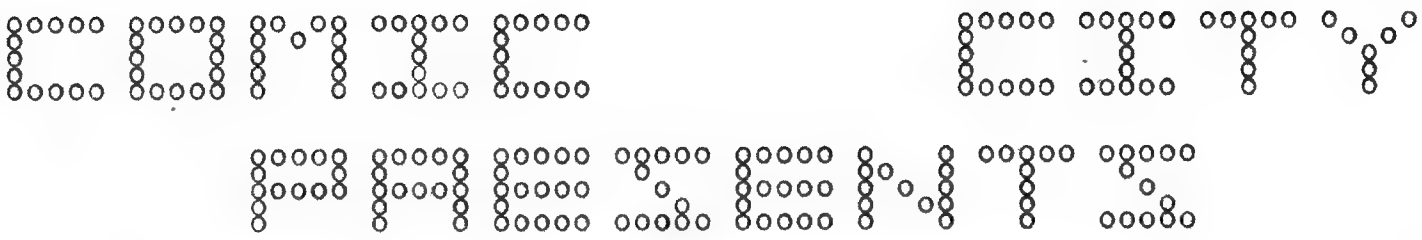

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Volume I of *The Who's Who*, covering the first part of the alphabet (A-F), is now in print, with subsequent volumes listing the remainder of the alphabet (G-Z) and other special reference material to see print in intervals within the next two years. Volume IV will include a number of special sections: a listing of contributors to the related fields of black-and-white and underground comic books, a comprehensive directory of comic book publishers, a cross-index to the creators and contributors of the most popular comic book strips, a key to by-lines and pen names, as well as a variety of other special features.

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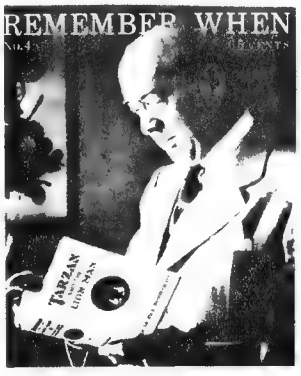

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CONGRESS HAS recently passed an interesting law pertaining to hobbies and people who attempt to defraud collectors with forgeries or inaccurate advertising in regards to such things as stamps, medals and coins. It states that it is illegal for a person or persons to mint or print rare or out of print coins, medals and stamps for the purpose of passing them on as the real thing. It adds a bit more intrigue to the question about comic book and magazine publishers running reprinted comic book stories for two and three times and insisting on passing them off as no less than a "brand new comic book!" There should be a notice, preferably on the cover, indicating that there are reprinted stories inside. To date, Gold Key is the only one who even attempts this, but mostly with the Disney reprints, stating on the splash panel that the feature was "Reprinted By Popular Request." What about everyone else?

Marvel's humor comic book Crazy will turn into a black and white humor magazine with the July issue. Such people as Kelly Freas, Marie Severin, Harlan Ellison, Roy Thomas and Marv Wolfman will be working on the project. Wolfman is more or less of the editor of the magazine, or rather has most of the say-so on the book. Will Eisner, meanwhile, is still negotiating with Marvel in regards to his running a 'shop' to produce comic book work for the company.

Man-Thing will also be featured in Monsters Unleashed, as drawn by Frank Brunner and possibly written by Tony Isabella. Frankenstein is also a feature in the book, obviously making MU one of the ugliest books around.

Neal Adams is scheduled to do some covers as well as black and white stories for the Marvel magazines. Neal's covers are not exactly paintings, but will be done with special inks and printing in order to make it look that way. Some sort of wash process we think, but maybe it'll be explained in the books themselves. Adams also has done a story entitled "Curse of the Golden Skull" which was written by Roy Thomas and will star -- CONAN! It'll be nice to see the Adams visual of the Barbarian.

There is also talk of the possibility that Gil Kane's famed Blackmark will return and the entire story will be told. Marvel is planning on running the first book in 10-15 page installments in Savage Tales and it will continue through the others Gil had prepared and the tentative stories he had in mind, IF the feature proves successful and popular enough.

Strange Tales reincarnates itself beginning with issue 169 and a new character called Brother Voodoo, who fights Damballah the Snake God and all sorts of weird people. Len Wein will script the first two-parter and Tony Isabella is scheduled to take over after that. If Isabella's titles are any indication (upcoming for a b&w is "Voodoo Unto Others"), there should be a few shallow moans in the upcoming months.

That special Convention Issue of The Monster Times, as we mentioned last issue, will feature biographies of all the attending Guests-of-Honor at the Con and other comic oriented material.

The House of Mystery by Jack Oleck is now available from the Warner Paperback Library (95¢ 75-226) in paperback form. What Oleck has done is translate several of his stories from the HOM comic book into prose form. The stories include "Chamber of Horrors," "Nightmare," "Collector's Item," "Born Loser," "Tomorrow, the World," "The Haunting," "You Only Die Once," and "Act of Grace." The cover is a striking watercolor by Bernie Wrightson - an especially nice piece - and Wrightson also accomplishes the inside illustrations (one per story) as well. It is called #1, so obviously there will be others.

Joe Kubert will be the editor of two new books, both of which are being closely guarded and will feature Kubert's own art, as well as that of others. There will be a full-page preview of one of the books in the giant Comixscene #5, as well as 36-pages in a special "Sword and Sorcery" issue. The highlight of the issue will be a hugh double-truck poster of Talon by Steranko, in full-color possibly, and available to subscribers only.

Monster Madness has been cancelled, or is quite close.

That Sandman comic from National by Simon and Kirby will be a on-shot only and probably remain that way unless sales figures are phenominal.

Jim Steranko has been awarded the 1973 Comic Artist of the Year Award from Club des Amis de la Bande Dessinee in Belgium.

Roy Thomas is interested in using sketches and drawings, even those which have been printed already in fanzines, in SAVAGE TALES to illustrate sword & sorcery related articles that will be run in there. Only those which Thomas deems of professional quality will be used. He will return without comment those which are obviously but copies of Frazetta and others, as he wants original compositions, not veritable tracings. Any drawings sent should be sent to Roy Thomas c/o Marvel. A stamped, self-addressed envelope should be enclosed if the artist wants the sketches or stats returned and along with any submissions (and this is essential) a short letter granting Marvel permission to print the sketches (with minimal redrawing if necessary --total nudity cannot be used, for instance, due to editorial policy set by Stan). The token payments range from $5 to $10 with rare exceptions made. If the drawing submitted is copyrighted by someone else, a release from this copyright must be included. All Marvel will buy is repro rights, with the original returned afterwards.

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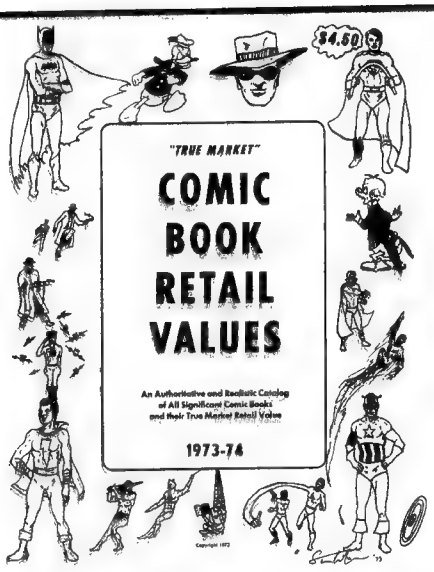

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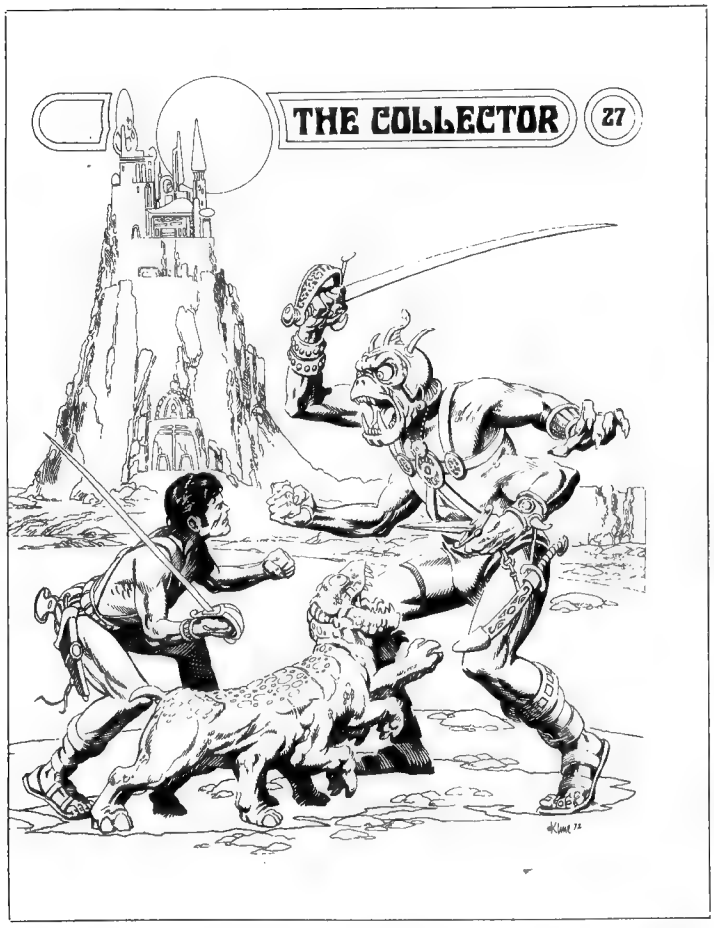

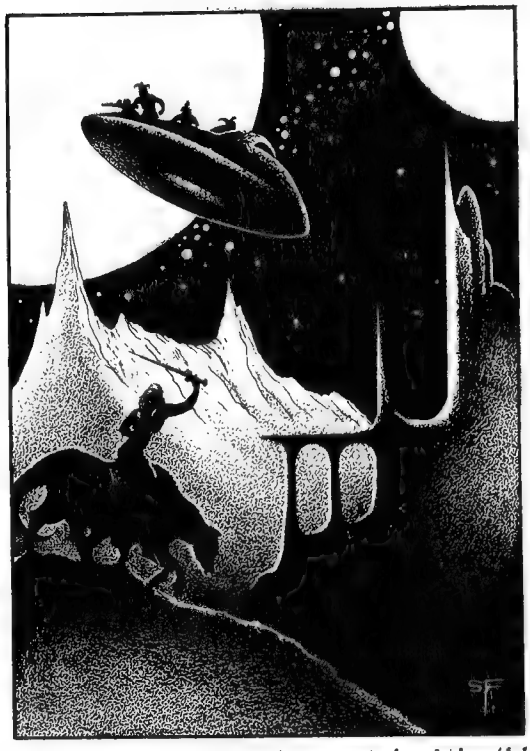

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THE WILLIAMSON COLLECTOR

by LARRY BIGMAN AND JAMES VAN HISE

Hello again! Well we're back and plunging head first into covering Williamson's work for Atlas, a task that will probably occupy this column for the next few years, if we don't die of exhaustion first. So with this page we get into Al Williamson's work for the company that published his strips for longer than even EC, that being of course Atlas (later to be known as Marvel). Thus we present our first Atlas listing; read it at your leisure.

ANNIE OAKLEY #9 - February, 1956
"The Man Who Wears The Star!" - 4 pages

As is the case with most mid and late fifties Atlas stories, "The Man Who Wears The Star!" is only four pages long. So, you can't expect an epic of Williamson art in any Atlas comic. However, as is the case here, Williamson was able to turn out some beautiful stuff in just a few short pages.

"The Man Who Wears the Star!" is a typically bland Atlas western story which tries to show us how hard a sheriff's job was back in the wild and wooly West. I don't know of anyone who really collects Atlases for their stories, I know I don't, but apparently they do have their use as Marvel redrew some of their Atlas stories during the early 60's and the story "Nightmare" that appeared in DC's HOUSE OF MYSTERY #186 was a skillful, yet obvious, rewriting of a story that appeared in a late fifties Atlas(Larry owns the Atlas in question in case any wish to attempt an unsuccessful debate).

However, while the story in this case is dead, the artwork by Willi is anything but. This has one of Willi's best splash panels, that being a vertical half page drawing of the full figure of the sheriff. It is a superb figure drawing that is one of the best examples of Williamson's anatomical delineation. In fact, this whole story is full of equally well-rendered figures. One also finds nice, albeit limited, zipatone use. As we all know, Williamson is one of the ablest artists when it comes to zipatone and benday. The inking is also very nice, with the majority being pen work. As can be seen in this story, Williamson is one of the few artists who is able to get a bold effect from pen work. It is really hard to describe the effect, but it's there. My only complaint with this story is the lack of backgrounds in certain panels. Of course, there aren't many of these in just four pages, but there are enough to stick out in comparison to those finely rendered panels with detailed forest involved in the story. An additional bonus in this story is the color; even though it is not the best color job that could have been done, it is much better than the average Atlas job. All in all, "The Man Who Wears the Star!" rates a nice : 4.

BATTLE #55 - December, 1957
"Helpless!" - 5 pages - Reprinted in WAR IS HELL #1.

To put it simply, "Helpless!" is Williamson's best story for Atlas. So we can get to the art, the story concerns an American tank in North Africa, during World War II, that has to smash through a couple of German tanks in order to survive. They do.

"Helpless!", besides being one of Williamson's best unassisted stories, is very different from the rest of this fine artist's work. The Williamson that most are acquainted with is the meticulous, finely detailed artist from EC. Most collectors who are into art collect Williamson for this reason; then again, there is the Alex Toth school who, at times, vehemently dislike Williamson for this tendency to overwork a story. In "Helpless!" we find a Williamson who has learned to milk a story for its emotion and power. I cannot think of another Willi story that can compare with this one for its fantastic use of benday, zipatone, and, most especially, shadow. To the right, you can see examples of all three techniques. The beautiful benday explosions can be found on every page of the story. The only drawback to seeing a halftone of a page from this story is that you are unable to see the incredibly good (for Atlas) coloring job that was done. I cannot think of any other Williamson story that has so few crudities as far as humans go, and that includes those for EC. I would definitely advise any Willi collectors out there to get this book. Don't expect to see scads of detail a la "Food for Thought", though; just expect Williamson's most powerful story. "Helpless!" rates a: 5.

FRONTIER WESTERN #6 - December, 1956
"Pearl-Handled Colts" - 4 pages

This is a rather typical western tale using that old stand-by the town filled with spineless people. A sheriff arrests a man and the townspeople try to get the sheriff to release him as they fear the reaction of the prisoner's brother (you know the schtick). The sheriff sticks by his guns and says that lawlessness would result if he complied with their'altruistic'request. Ergo, when the brother arrives the sheriff beats him in a gun battle and the townspeople apologize, slinking away, crablike, into the night.

This isn't one of Williamson's more inspired western pieces, although there are a few stops which are quite good. Unfortunately though, even these don't come across as well as they might as the reproduction is bad with the result that there is a great deal of fading out which hurts the overall appearance very much and reduces the rating a notch to a: 2.

QUICK-TRIGGER WESTERN #13 - July, 1956
"Outlaw's Hideout" - 5 pages

This story's a goodie, one of those poetic justice tales. While robbing a stage, an outlaw is wounded by a bullet grazing his face. He grows a beard to hide the scar but while riding through a town he's mistaken for another bearded outlaw. He denies it but to prove their wrong he'd have to shave off his beard and he's afraid this would expose his true identity, and resists (which is stupid because the odds are in his favor and he certainly wouldn't be any worse off if he were pegged). Thus he goes to jail, deservedly, but for the wrong crime. Justice triumphs...in the Twilight Zone...or something...

This story is about on the same level as the previous one in FRONTIER WESTERN but as a few more good panels to raise the overall appearance. But even though the art is good, and Williamson did put some good work into it, this again is marred by poor reproduction which causes considerable fading of the fine line work. Thus what could have been a very good piece gets a woebegone rating of: 3.

WILLIAMSON FANS: Back in RBCC #98 we reviewed two black & white Willi strips that appeared in a 1959 B&W horror magazine titled EERIE TALES. Well, the SFCA has reprinted the excellent four pager "Lower Than Hell" in FANDOM MARKETPLACE #3, available for a mere 25¢ (and it's even printed on slick paper, gang).

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YEAH, I'VE BEEN THINKING OF THAT! THEY'RE JUST LAYING LOW, WAITING FOR DUSK!
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SPILL YOUR IDEA, DUNSTAN, IF YOU'VE GOT ONE!
IT'S SIMPLE! WE HIDE OUT NEAR THE WADI AND CLOBBER THEM WHEN THEY ROLL IN FOR WATER!
I'VE GOT TO ADMIT IT'S A GOOD IDEA!
THE YANKS WERE ALL SET AS DUSK FELL OVER THE DESERT
OKAY! YOU KNOW WHAT TO DO! WE START FIRING ONLY WHEN THE MAIN FORCE SHOWS UP! THEN WE BREAK TOWARD TEBESSA!
A FULL MOON GLOWED IN THE DESERT AS THE NAZI FORCE LUMBERED SLOWLY INTO THE WADI..

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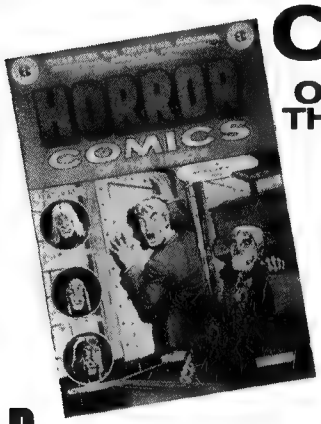

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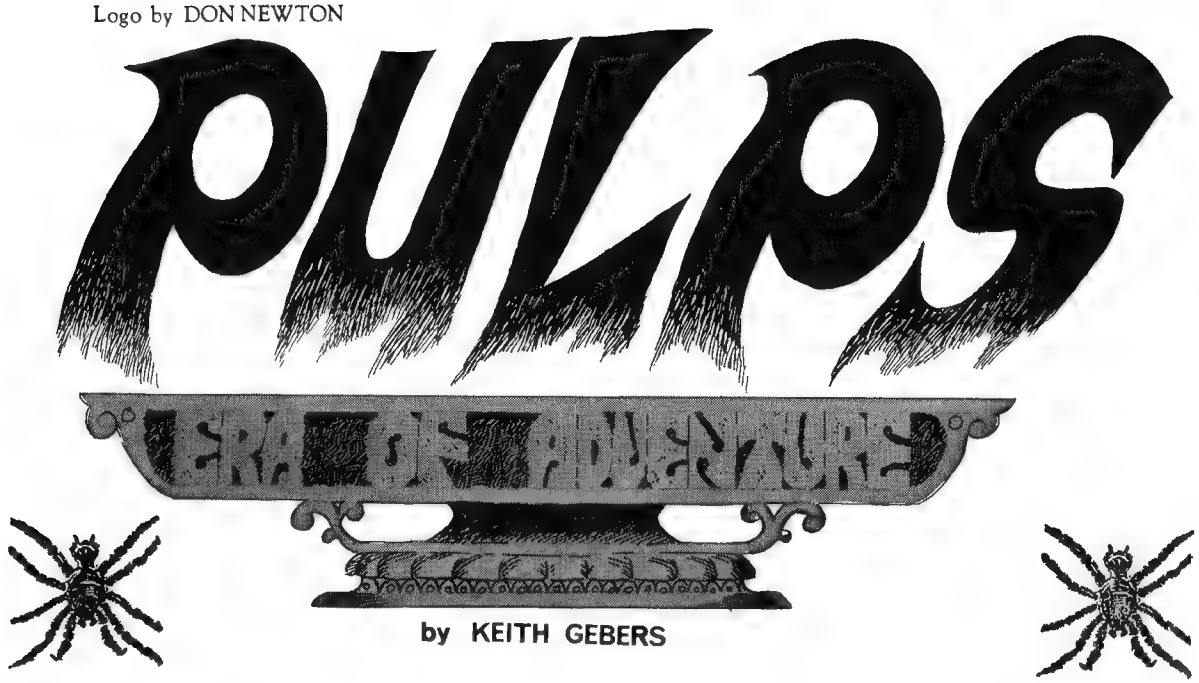

by KEITH GEBERS

BLOOD AND THUNDER ALOFT

For twenty-eight years aviation enthusiasts got their vicarious thrills month-after-month from the newsstands through the blood-and-thunder pulps. Although there never were as many aviation titles as western, detective, love or even science fiction they were numerous, at one time reaching almost flood proportions. And throughout the years their devotees made up a solid core of pulp buyers. Even today a large west coast dealer in comic and pulp magazines says the buyers of aviation pulps are among the most loyal year-after-year that he has.

The first pulp aviation magazine, AIR STORIES, appeared in May, 1927, the day that Lindberg made his trans-Atlantic flight from New York to Paris. It was published by the large Fiction House combine, and within weeks they released their companion publication "Wings," which also happened to be the last aviation pulp to remain on the market.

Within months there was a host of imitators. FLYING STORIES soon hit the stands, as did FLYING ACES, EAGLES OF THE SKY, ACES, WAR ACES, SKY ACES, SKY RIDERS, and FLYERS. By 1930 there were no less than twenty air pulp titles on the market that was fast becoming strangled. One publishing house even released a title called ZEPPLIN STORIES, which to this day is considered a laughing stock by aviation buffs, even though it brings a healthy price from collectors. As far as the author can determine, there never was a BREEZY FLYING STORIES or AIR MYSTERIES. Both might have succeeded!

The authors of the high flying pulps were certainly no slouches either. William E. Barrett went on to write the Academy Award motion picture "Lillies of the Field". Arch Whitehouse is today a big time novelist, still writing about aviation. George Bruce, which during the early 1930's was considered the leader in the field, later wrote movies for he-man John Wayne. When Don Keyhoe wrote a well documented best seller about Flying Saucers in the early 1950's, nobody dared to mention that twenty years earlier he was spinning pulp yarns about Phillip Strange the spy-pilot, or Dick Knight the airman who was blind-by-day and old eagle-eye at night.

Popular Publications brought out their first air pulp, BATTLE ACES, in 1930, and a short time later followed it with BATTLE BIRDS. Both featured well written stories by Robert J. Hogan and Robert Sidney Bowen, as well as others, but the field was too crowded and the magazines couldn't really get their wheels off the ground.

But in 1933, Street and Smith had already received instant success with Doc Savage, the first real Super Hero. Why not, thought publisher Harry Steiger, create some super heroes of the air? Popular Publications shot down BATTLE ACES and BATTLE BIRDS, and assigned Bob Hogan and Bob Bowen to revamp them, super-hero style. Hogan created the famed master-spy-of-the-air G-8 AND HIS BATTLE ACES, and Bowen penned DUSTY AYRES AND HIS BATTLE BIRDS featuring stories about a future air war taking place sometime in the 1940's or early '50's. Poor Dusty lasted little more than a year, even though it had a growing chain of followers. G-8, on the other hand, was an instant success and lived on until 1945, continuing his flying adventures of World War One, even while World War Two was in full swing.

The success of G-8 led to imitators. Thrilling Publications launched THE LONE EAGLE, which was written largely by Robert S. Bowen under the pen-name Lt. Scott Morgan. Street and Smith put their air hero, Bill Barnes, in contempory times. One publisher tried to get on the wing by taking a famous comic and movie hero, Tailspin Tommy, and putting him in pulp form. It sun-in after just a couple of issues.

Shortly after the outbreak of World War Two, the air heroes of the pulps patted their Spads and Camels on the tail and started flying Spitfires and Mustangs. Even the old Lone Eagle, another of the high flying spy aces, aged twenty years in one month, stopped fighting the Kaiser and took up the battle against Hitler. Lt. Scott Morgan also penned another contempory hero, Captain Danger, which was published in Thrilling Publication's companion magazine AIR WAR. Toward the end of World War Two, though, readers were no longer buying their old air hero favorites. They wanted more realism and stories about regular guys in regular situations. G-8 quietly disappeared in the slipstream, as did The Lone Eagle. Captain Danger was relegated to the middle of his magazine, and finally disappeared in the clouds altogether. Bill Barnes found a new flying field in Doc Savage after his own magazine changed format, but Bill cracked-up for the last time in the early 1940's.

One by one the air pulps flamed out. After the war, Popular Publications tried to re-launch DARE DEVIL ACES, but it crashed. Thrilling finally stopped the propellers on SKY FIGHTERS in the early 1950's. Only WINGS continued to fly until the mid-1950's. It really did as well as any pulp offering except the science fiction mags. But finally as all remaining pulps on the market were being shot down, WINGS too took the dicer-of-death.

But every story has its footnote. And so it is with the winged pulps. Through the years two of the pioneers, FLYING ACES and AIR TRAILS had gone through many format changes, each one a winner in its own right. FLYING ACES at one time featured Phillip Strange, and AIR TRAILS was the hanger for Bill Barnes. Today they are still published, not in the old blood-and-thunder form, but AIR TRAILS has become THE AMERICAN AIRCRAFT MODELER, and FLYING MODELS. They were leaders in the field back in the days of the high flying pulps, and they still are.

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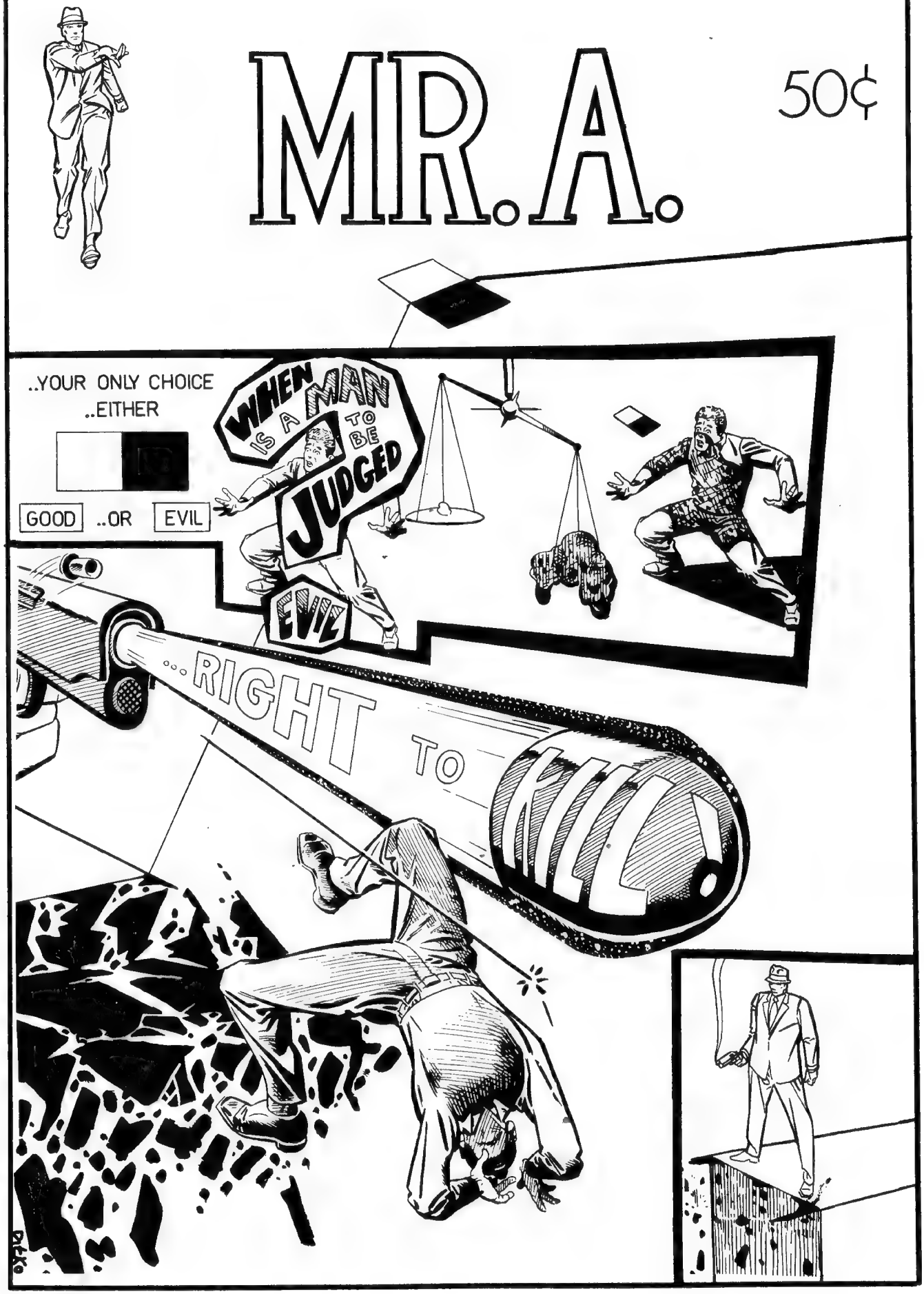
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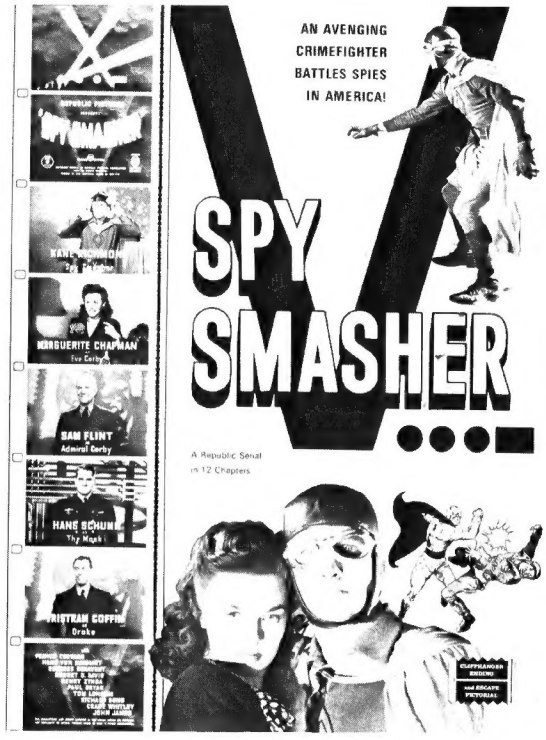
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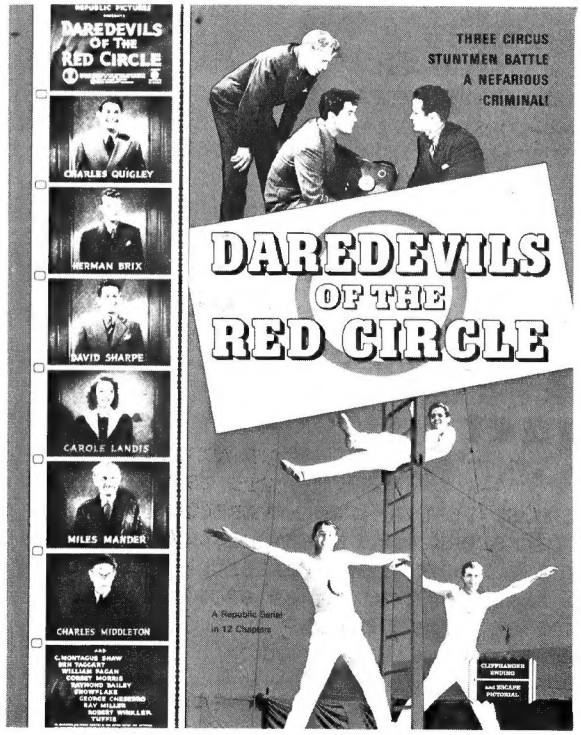

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